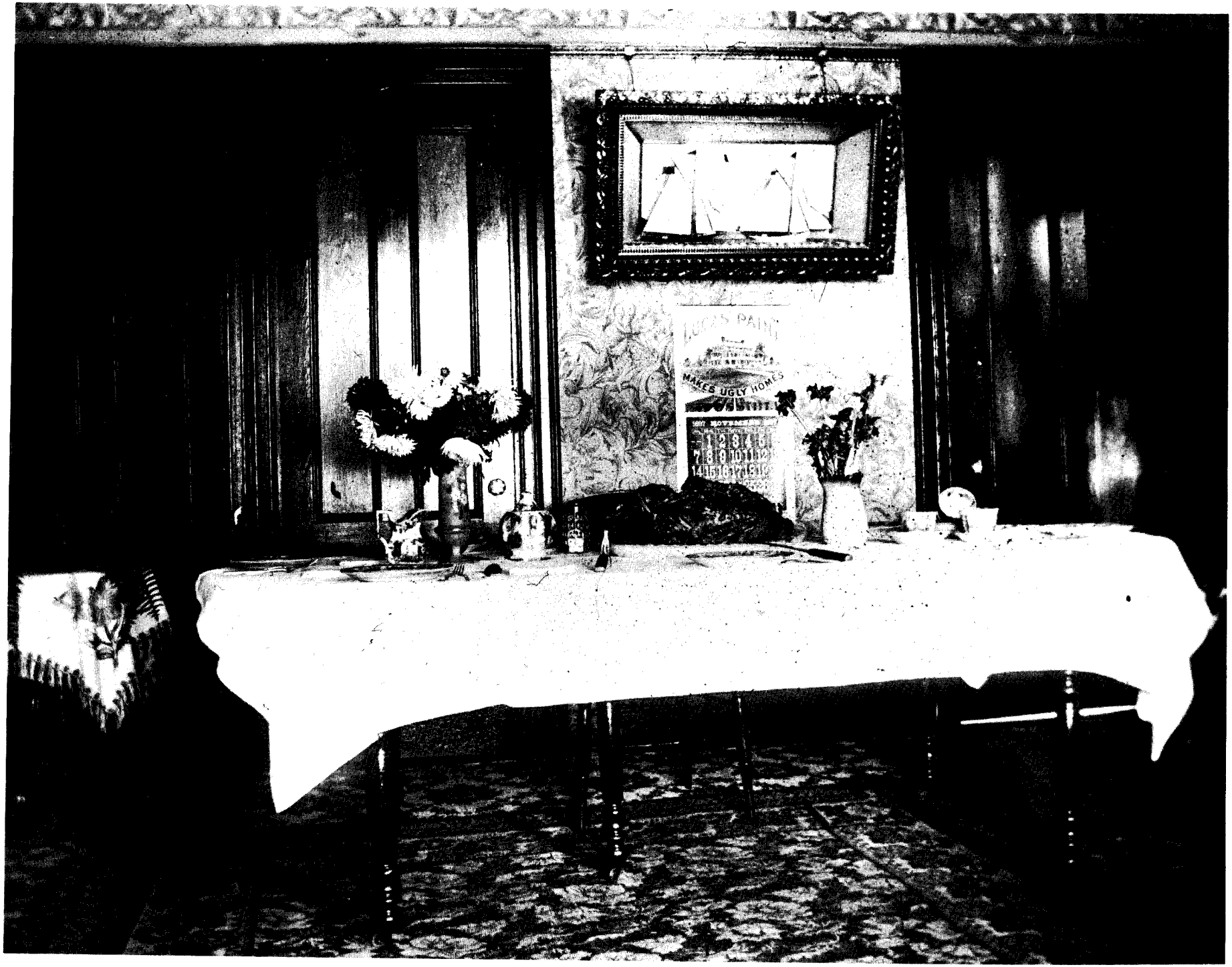

Illustration 100. Penniman House: Dining Room (Room 106), North Wall (1897).

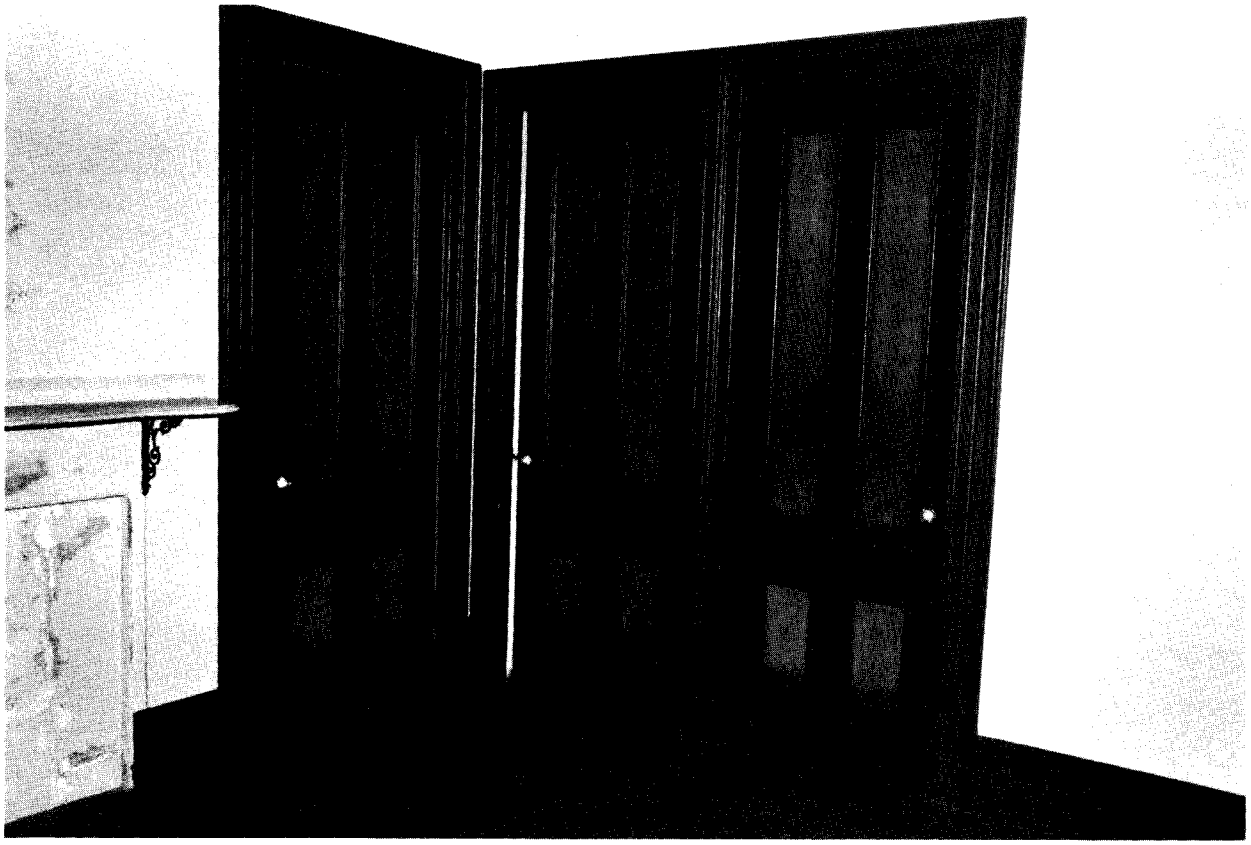

Illustration 101. Penniman House: Dining Room (Room 106), Northwest Corner, Showing Doorways to Closet, Front Hall, and Pantry (1984).

Illustration 103. Penniman House: Dining Room (Room 106), Ceiling Paper Uncovered During Removal of Later Ceiling (1984).

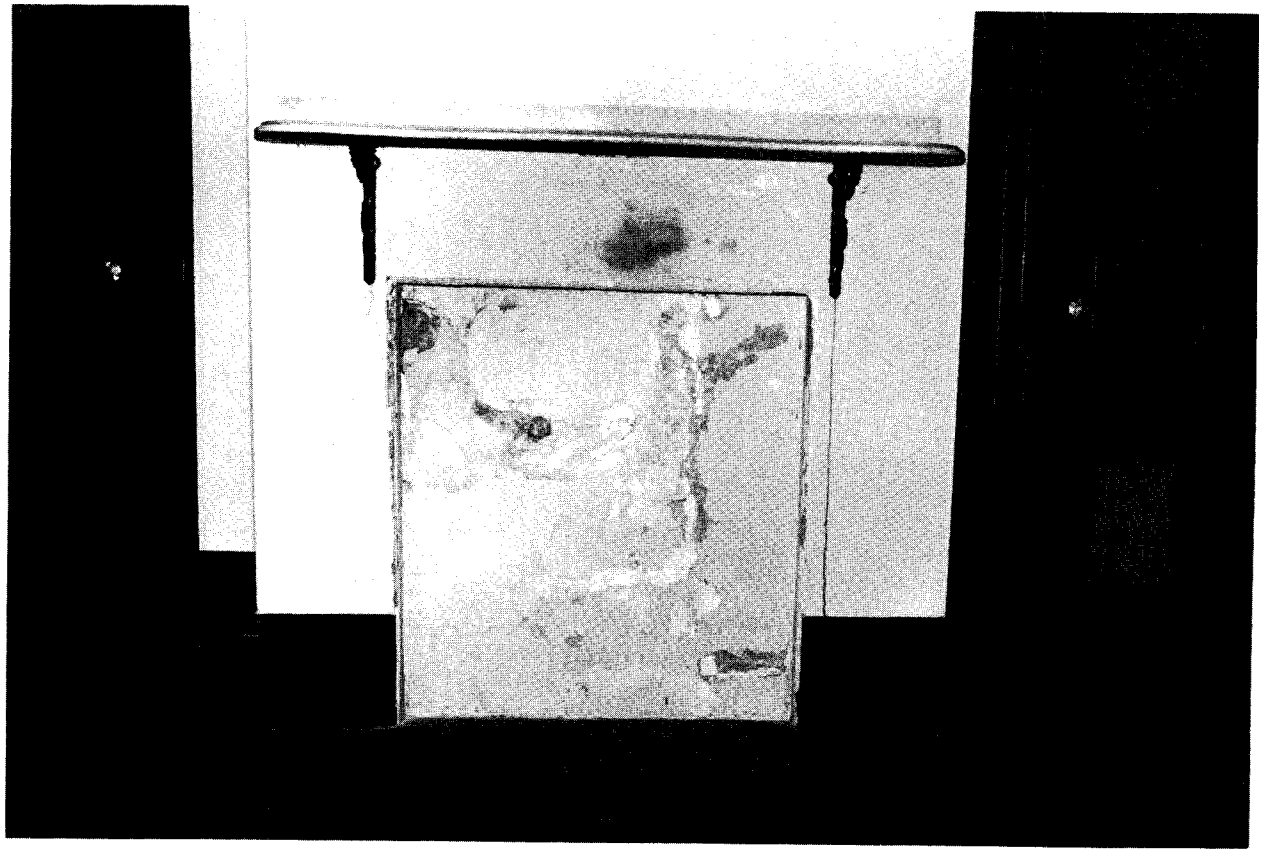

Illustration 102. Penniman House: Dining Room (Room 106), West-Wall Mantelshelf (1984).

Illustration 104. Penniman House: Dining Room (Room 106), Northwest Corner, Showing Doorways to Closet, Front Hall, and Pantry (1984).

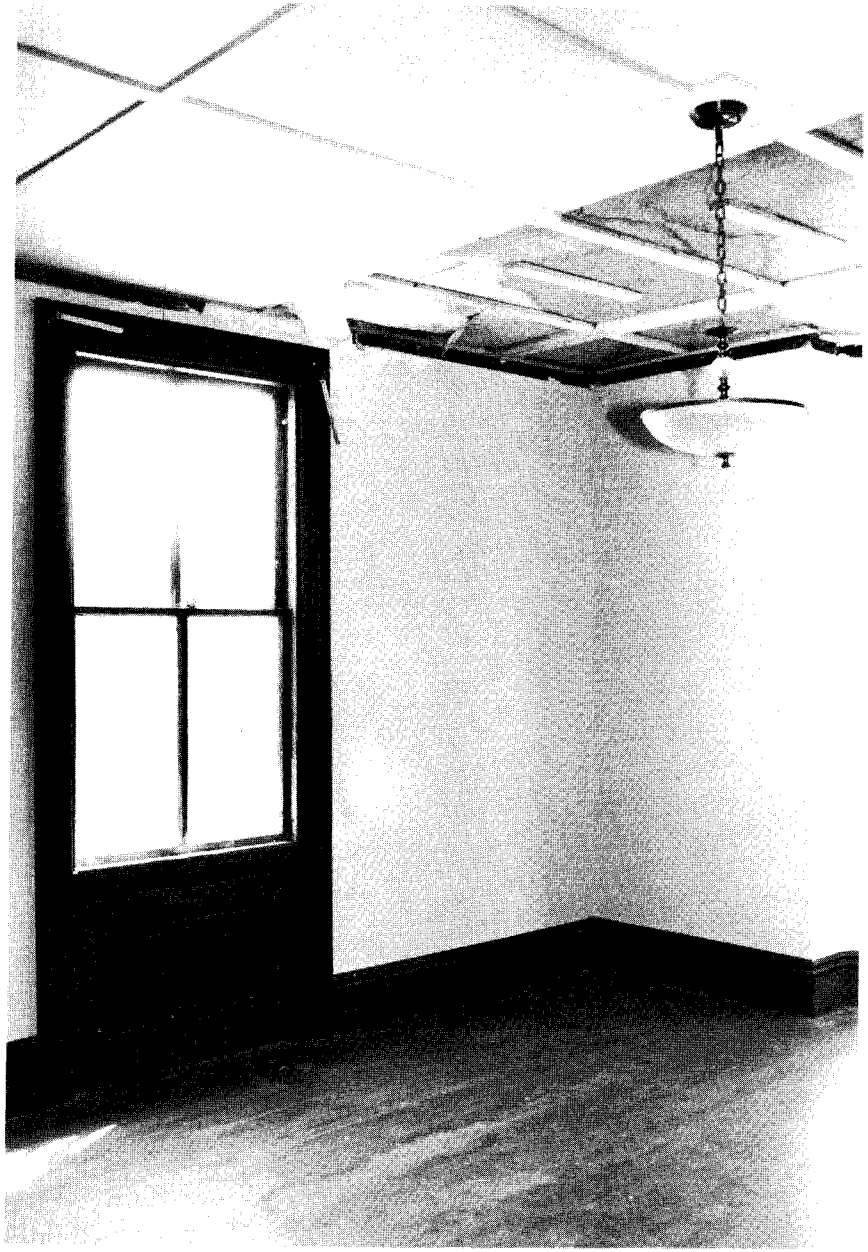

Illustration 105. Penniman House: Dining Room (Room 106), Southeast Corner (1984).

Illustration 106. Penniman House: Pantry (Room 107), Drawers and Shelves in West-Wall Alcove (1984).

the other first-floor rooms, there is a recessed area under the mantelshelf. It is 2 feet 7 inches wide and 2 feet 10 inches high. The original stovepipe thimble and cover have been removed from this recessed area. It assumed that they were of the same design as, and placed similarly to, the stovepipe openings in the other first-floor rooms.

Mechanical Equipment

The original heat source in the dining room was a coal and wood stove. The original light source was the kerosene chandelier that hung in the center of the room.

Alterations

When the hot-air furnace was installed ca. 1890, a register was installed in the floor beneath the mantelshelf. This register was the same size, and more than likely the same design, as the existing register in Room 103. Around 1920, the original wallpaper and ceiling paper were replaced. Remnants of the wallpaper and most of the ceiling paper hung at this time were found when the later pressed-cardboard ceiling was removed (Ill. 103). Both the wall and ceiling papers have a matched pattern in shades of brown. Around 1930, an electrical outlet was installed in the baseboard of the east wall.

The ceiling light in the center of the room also may have been electrified at this time, although the existing fixture appears to be later. The switch for this light is located on the north wall. The pressed-board ceiling was installed ca. 1940.[15] At this time, the cast-plaster medallion in the center of the ceiling was removed. The most recent alteration to the dining room was made ca. 1950, when the wallpaper was stripped from the walls and they were painted with a gray latex paint. Illustrations 104 and 105 show the present condition of the dining room.

G. Room 107: Pantry

Room 107 is the pantry. It bears this name on the original drawings for the house, and has always been used for this function. The southwest corner of the room consists of a convexly curving wall that is the curved east wall of the adjacent front hall (Room 102). Built-in drawers and shelves are located at the north end of the west wall, which is not curved; built-in shelves also line the east wall. The pantry provides passage between the kitchen and dining room.

Floor

The floor in the pantry matches the floor in the kitchen. It consists of pine boards 4-1/2 to 5 inches wide originally finished with

pigmented oil. The floor inside the south cupboard along the east wall retains its original finish; elsewhere, the floor has been painted over.

Walls and Ceiling

The walls and ceiling in the pantry are finished with lath and plaster. The walls originally were painted with a lead-base, salmon-colored paint. The ceiling was painted with white calcimine.

Woodwork

Baseboard. The baseboard is 7-3/4 inches high, with a simple beveled upper edge.

Doorways. The doorway casings are simple, 2-inch-wide strips of wood with a beveled surface (Appendix G, Molding K). The casings originally were painted the same salmon color as the plaster walls. The doors are typical for the first floor, and are discussed in the descriptions of the adjoining kitchen and dining room. The surfaces of the doors are grained to match the kitchen graining.

Windows. There are no windows in the pantry.

West-Wall Cabinetry. In the alcove formed at the north end of the west wall by the curved wall of the front hall is built-in cabinetry, consisting of three drawers below a waist-high counter surface, and three shelves above (Ills. 106-107). The individual drawers are 2 feet 8 inches long, 1 foot 6 inches wide, and 7-3/4 inches deep. The faces of the individual drawers, as well as the 1-inch portion of the frame separating the drawers, is grained; the remainder of the wood is painted salmon. The back edge of the counter surface has a groove to hold plates. The shelves above the counter surface are 3 feet 7 inches long and 1 inch thick, and they vary in width from 11-1/4 to 13 inches. The shelves are located at 1 foot 3 inches, 3 feet 7-3/4 inches, and 4 feet 10 inches above the counter top. The edges of these shelves are grained, and their surfaces are painted salmon.

East-Wall Shelves. The five shelves along the east wall run its full length. Originally, they were all open shelves; the shelves on the south end are now closed in to form cupboards. The shelves are 1 foot 1 inch wide and 1 inch thick. They are located at heights of 1 foot 11 inches, 3 feet 4-1/4 inches, 4 feet 10-1/4 inches, 5 feet 11-1/4 inches and 7 feet 3-1/2 inches above the floor. The ends of the shelves are supported by ledger strips five-eighths of an inch thick and 1-1/4 inches wide. In their center they are supported by 1-inch dowels and 3-foot-long ledger strips. Like the west-wall shelves, the edges of the shelves are grained, while their surfaces are painted salmon.

Illustration 107. Penniman House: Pantry (Room 107), Drawers in West-Wall Alcove (1984).

Illustration 108. Penniman House: Pantry (Room 107), Hardware on Alcove Drawers (1984).

Hardware

The hardware on the pantry doors has been described already in the descriptions of the kitchen and dining room. The west-wall pantry drawers have cast-iron pulls (Ill. 108).

Mechanical Equipment

The pantry has never had a separate heat source. Its original lighting was probably a wall-mounted kerosene lamp. The design and location of this lamp is unknown.

Alterations

Few changes have been made to the original architectural fabric of the pantry. Doors have been added to the south end of the east shelving, to form cupboards. The upper cupboard, which covers the top four shelves, is 3 feet 6-1/2 inches wide and 3 feet 11-3/8 inches high. It has double doors constructed with beaded matched boards. They are hung with 2-inch, three-knuckle cabinet hinges, and have circular pivoting brass latches.

The lower cupboard was built within the area between the bottom shelf and the floor. This cupboard has double doors constructed with random-width boards half an inch thick and wire nails. The doors have no hinges. They are held in place with wooden slats. Inside the lower cupboard, at a height of 8-1/4 inches above the floor, is a modern shelf.

In addition to the alterations to the east-wall shelving, the pantry walls and woodwork were repainted twice. The grained edges of the shelves and the doors, however, have never been overpainted. The ceiling has been repainted at least once, and the floor twice.

Around 1930, the pantry was wired for electricity. A pull-chain porcelain fixture is located on the ceiling, and an outlet sits in the west wall.

NOTES

1-4. Appendix E.

5. Catherine Lynn, Wallpaper in America, p. 417.

6. Lynn, pp. 426-27.

7-9. Appendix E.

10. Irma Penniman [Broun] Kahn, to Andrea M. Gilmore, November 23, 1983.

11-13. Appendix E.

14. Lynn, Chapter 16.

15. Kahn to Gilmore, December 1983.

SECOND-STORY ROOMS

A. Room 201: Southwest Bedroom

Room 201 is the southwest bedroom. On the original second-floor plan for the house, it is shown with a bed centered on the north wall. Room 201 is roughly square in shape, measuring 12 feet 2-1/2 inches by 12 feet 1 inch. It is accessible from the second-floor front hall (Room 202) and from the southwest bedroom (Room 204), through a closet in the east wall. Single windows are located in the west and south walls. A pair of drawers is built into the south wall, east of the window.

Floor

The finish floor in Room 201 consists of random-width (4-10 inches) flush pine boards--the same as that found in the first-floor rooms where carpeting was the original floor covering. All evidence of the original carpet, except for the tack holes around the perimeter of the room, has been destroyed. No historic photographs have been found to date of this room, so the design and colors of the carpet are unknown. The grass matting presently covering the floor in this room was installed ca. 1925.[1]

Walls and Ceiling

The walls and ceiling in the southwest bedroom are finished with lath and plaster. The walls originally were covered with wallpaper. The existing wallpaper in this room is modern, and none of the historic wallpaper has been found. The ceilings originally were painted with white calcimine (P090).

Woodwork

Baseboard. The baseboard resembles the baseboards in Room 101 and 106, being 9-3/4 inches high and finished with Molding L (see Appendix G).

Doorways. Originally, this room had two doorways with doors--one at the west end of the north wall, leading to Room 202, and one at the south end of the east wall, leading to Room 204. In the late 19th century, the east-wall door was taken from its doorway, when the Room-204 space directly east of that doorway was converted into a closet for Room 201. This work is discussed more fully in connection with Room 204.

The casings of the two doorways are 4-1/2 inches wide and molded complexly (Molding F). The north-wall door is typical of those used on the second floor of the Penniman House. They are of the same design, and have the same panel moldings, as the first-floor doors, but are smaller. They are 1-1/4 inches thick, rather than 1-1/2 inches thick, and are generally narrower. See Appendix H for specific sizes.

Windows. The window casings are the same as the doorway casings. The window sills are seven-eighths of an inch thick and have squared edges. The window aprons are 3-1/4 inches wide and molded (Molding P). As on the first floor, the second-floor window sash are two-over-two, double-hung sash. The muntin profile is the same as for the first-floor windows, but the overall size of the sash is slightly smaller.

Drawers. Because of the outward flare of the bottom edge of the Penniman House's mansard roof, the lower part of the second-floor rooms' exterior walls is unusually deep. The builders of the house took advantage of this fact and constructed a pair of drawers in the south wall of Room 201, east of the window. The drawers have a simple molded casing (Molding T). The drawers themselves are 3 feet 2 inches long, 1 foot 6 inches wide, and 10-1/2 inches deep. They are constructed with cut nails, and have cast-iron pulls marked: "Pat. July 28th, 1868" (Ill. 109).

Finishes. With the exception of the window sash, all of the woodwork in Room 201 was originally painted white. The window sash is finished with a red-pigmented glaze (P084-089).

Hardware

The original hardware on the north-wall door in Room 201 consists of a pair of two-knuckle, butt hinges 3 by 4 inches, and a mortise latch with white porcelain knobs. The original window hardware includes meeting-rail locks with circular iron bases and white porcelain knobs. The windows also have rectangular, iron sash-cord plates, 1 inch wide by 3-3/4 inches long.

Mechanical Equipment

The southwest bedroom originally was heated with a wood or coal stove. Judging by the rectangular patch in the east wall, the stovepipe ran into a hole in a large metal plate embedded in the plaster of the wall. From there, the pipe ran into the south chimney flue. The patch could not have related to the hot-air furnace installed ca. 1890, because that furnace did not serve the second-floor rooms of the house. Heat ducts from this furnace ran only to registers located in the floors of the first-floor rooms. The southwest bedroom was originally lighted with a kerosene lamp.

Alterations

The metal stovepipe plate has been removed, the hole into the chimney flue filled in, and the plaster wall patched. This room also gained a closet in the late 19th century, but since the closet was created out of a space in the adjacent Room 204, the work had little impact on Room 201. The only change in the latter involved the removal of the east-wall doorway's door. This was done because the door was needed in Room 204. No replacement door was ever hung.

Illustration 109. Penniman House: Southwest Bedroom (Room 201), Hardware on Drawers Built Into South Wall (1984).

Illustration 110. Penniman House: Southwest Bedroom (Room 201), Northwest Corner (1984).

Illustration 111. Penniman House: Southwest Bedroom (Room 201), Southeast Corner (1984).

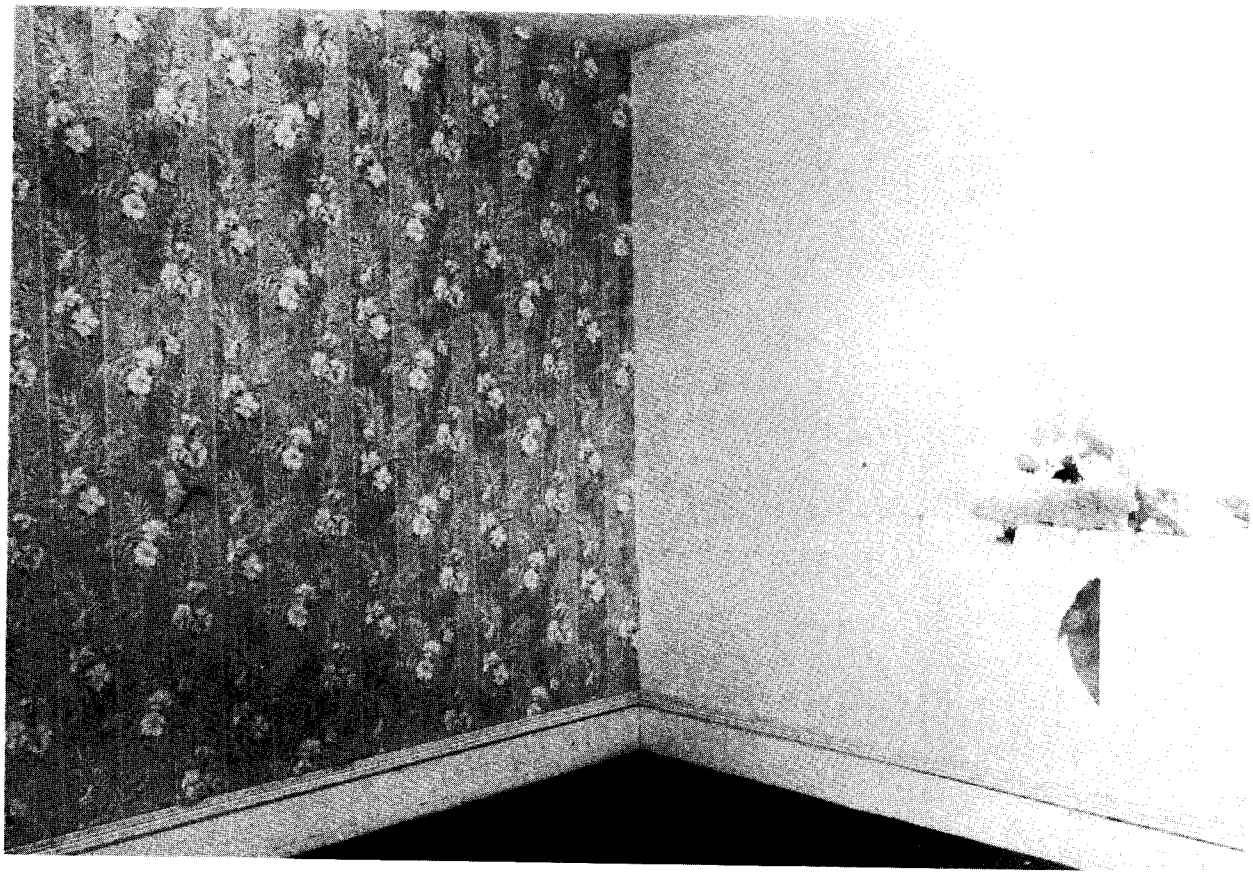

Illustration 112. Penniman House: Southwest Bedroom (Room 201), Northeast Corner, Showing Former Location of Stove (1984).

Room 201 has been redecorated several times. Paint samples taken from the woodwork reveal that it has been repainted two or three times--always white. The ceiling also has been repainted several times. It is assumed that the walls were repapered a similar number of times; however, the absence of wallpapers today prevents this from being stated positively. The green and tan grass matting that presently covers the floor was laid in 1925. It consists of strips 3 feet wide that runs east/west. It was installed with newspapers underneath, probably to prevent dirt from falling into the floor cracks. The matting is held in place with small staples. Around 1930, an electrical outlet was installed in the east wall.

Irma Penniman Kahn remembers the southwest bedroom as follows:

> The southwest bedroom which belonged to my Aunt Bessie was furnished with a dark wood high head board bed. The woodwork was white enamel. The bureau, commode, and bed side table all had pink marble tops. The commode had a back, top and side of marble. A lovely room with green shades and rose-colored curtains, wall-to-wall blond matting and scattered rose and green hooked rugs. A rocker and straight-backed chair with wicker backs and seat.[2]

Figures 110-112 show the existing conditions in Room 201.

B. Room 202: Front Hall and Stair

Room 202 is the main hall on the second floor. On the original floor plan for the house, this room is not labeled. The hall is basically rectangular in shape--7 feet 4-1/4 inches wide and 17 feet 6 inches long. However, its east wall is curved. On the original floor plans, the east wall is shown as being straight; obviously, the curve was introduced during construction. The stair from the first floor runs up the south wall of the hall. The stairwell opening is surrounded by a mahogany balustrade. Doorways opening off the hall lead into the southwest bedroom (Room 201), the northwest bedroom (Room 203), and the back hall (Room 205). A double window is located in the west wall.

Floor

The finish floor in Room 202 is the typical random-width, flush pine boards that originally were covered with carpeting. All evidence of the original carpeting, except for the evidence of tack holes around the perimeter of the room, has been destroyed. The carpet described by Irma Penniman Kahn in her letter of November 4, 1983, may be the original. She says the following: "The front hall, up and down stairs as well had wall-to-wall carpeting of a deep rose pattern, the same carpeting in the upper hall."[3] The floor is presently painted gray.

Walls and Ceiling

The walls and ceiling of the hall are finished with lath and plaster. As in the first-floor hall, the walls in the second-floor hall were originally wallpapered--more than likely with the same wallpaper. The design and colors of this wallpaper are unknown. The walls are presently covered with a single layer of modern gray latex paint. The ceiling originally was painted with a white calcimine paint; it is presently covered with the same gray latex paint as is on the walls.

Woodwork

Baseboard. The baseboard in this room is similar to that used in the front hall on the first floor (Room 102). It also is finished with Molding M, but is one-quarter of an inch high, at 10-1/2 inches.

Doorways. The doorway casings are 6 inches wide, and match the doorway casings used in Room 102 and 103 (Molding D). The three doors in this room are typical of those on the second floor, as described in connection with Room 201.

Windows. The double window in the west wall, which consists of two narrow windows side by side, is the west-facade dormer window discussed at length in the chapter on exterior architectural elements. Its interior casing matches that of the room's doorways. The window sill is 3-1/2 inches wide, three-quarters of an inch thick, and has a squared edge. The window apron consists of a bead-and-ogee molding (Molding P). Each of the two windows contains one-over-one, double-hung sash.

Front Stair. The stairwell opening in Room 202 is surrounded by continuation of the mahogany balustrade used on the first floor (Ill. 113). The newel at this level is a solid piece of wood. It has a tapering main shaft. At the top of the shaft is a square block into which the rail is bolted. The newel cap consists of concentric circles of varying diameters. The balusters are 2 feet 5 inches high and set 4-1/2 inches apart; they are toenailed to the floor. The handrail is the same as that used at first-floor level.

Finishes. The baseboards, doorway and window casings, and doors in Room 202 originally were painted white. The stair newel and balustrade were finished with stain and lacquer, while the window sash had the usual red-pigmented glaze.

Hardware

The original hardware on the doors in Room 202 consists of pairs of two-knuckle, 3- by 4-inch butt hinges, and a mortise latch with white porcelain knobs. The windows also have the typical rectangular, iron sash-cord plates.

Illustration 113. Penniman House: Front Hall (Room 202), Stair Newel and Balustrade (1984).

Illustration 114. Penniman House: Front Hall (Room 202, West Wall, Showing Center Dormer Window (1984).

Mechanical Equipment

Room 202 has never had a separate heat supply. Hot air rising from the first-floor stoves was its only original heat source. It was lighted historically with kerosene lamps.

Alterations

Aside from redecorating, no significant alterations have been made to Room 202. Paint samples taken from the woodwork and ceiling reveal that they were painted two or three times. It seems likely that the walls also were repapered several times; however, none of the wallpapers from these decorating schemes has been found. The modern gray latex paint presently on the walls and ceiling was applied ca. 1950. Around 1930, an electrical outlet was installed in the north wall. Illustration 114 shows the existing conditions in Room 202.

C. Room 203: Northwest Bedroom

Room 203 is the northwest bedroom. On the original second-floor plan for the house, a bed is shown centered on the south wall. Room 203 is nearly square in shape, measuring 12 feet 11 inches by 12 feet 8-1/2 inches. It is accessible from the front hall (Room 202) via a door located at the west end of the south wall. Single windows are located in the west and north walls. A closet is located at the south end of the east wall.

Floor

The floor in Room 203 is the typical random-width, flush pine boards. It was originally covered with carpeting, as evidenced by the tack holes surrounding the perimeter of the room. This carpeting was removed and replaced with grass matting ca. 1925. Its color and design are unknown.

Walls and Ceilings

The walls and ceiling in the northwest bedroom are finished with lath and plaster. The walls originally were finished with wallpaper. The existing wallpaper does not appear to be original, but was probably hung between 1890 and 1910.[4] It therefore dates to the historic period for the house, and should be conserved. The wallpaper is rococo in style, with a dominating diamond motif. The pattern is printed, with gold and brown colors, on a white ground. The wallpaper is hung with a frieze paper 1 foot 6 inches wide. The diamond-shaped, rococo-style motif is repeated in the frieze, but is larger in size than in the wallpaper. The frieze paper is printed in the same colors as the wallpaper. It is separated from the wallpaper by a wooden and molded-plaster picture rail. The molded plaster surface is painted green and gold. The picture

rail is secured with wire nails, further supporting the contention that the existing wallpaper was hung ca. 1900.

The original finish on the ceiling was white calcimine paint.

Woodwork

Baseboard. The baseboard in Room 203 is the same as that used in Room 201: 9-3/4 inches high and finished with Molding L (see Appendix G). The baseboard in the closet is 7 inches high and unmolded.

Doorways. The doorway casings match those in Rooms 101 and 106 (Molding E); they are 5-3/4 inches wide. The casing on the inside of the closet door is similar but narrower. This is the only closet in the Penniman House that has a molded inner casing for its doorway. The doors in Room 203 are typical of those found on the second floor.

Windows. The window casings are the same as the doorway casings. The window sills are 3-1/2 inches wide, seven-eighths of an inch thick, and have a squared edge. The window aprons are 3-3/8 inches wide and consist of a fillet and ogee-and-bead molding (Molding P). The window sash in Room 203 is typical for the second floor.

Drawers. Unlike the other second-floor bedrooms, Room 203 has no drawers or cupboards built into the flared sides of the mansard roof. In the closet, mounted at a height of 4 feet 11-1/2 inches above the baseboard, is a wooden rack 2-3/4 inches wide with cast-iron hooks.

Finishes. All of the woodwork in Room 203, except for the window sash was originally painted white. The window sash featured the usual red-pigmented glaze (P092-096).

Hardware

The original hardware on the doors and windows in Room 203 matches that on the doors and windows in Room 201.

Mechanical Equipment

Room 203 originally was heated by a wood or coal stove. Illustration 115 shows clearly the hole in the east wall remaining from the metal plate that received the stove's pipe, as described in connection with Room 201. This room was originally lighted by a kerosene lamp.

Alterations

The stovepipe plate has been removed, the opening in the chimney flue filled in, and the plaster wall patched. Except for this, and redecorating, Room 203 retains its original appearance. Paint samples from the woodwork contain four layers of white paint, indicating that it was primed and painted twice. The ceiling also has been repainted several times. The wallpaper presently hanging on the walls is at best

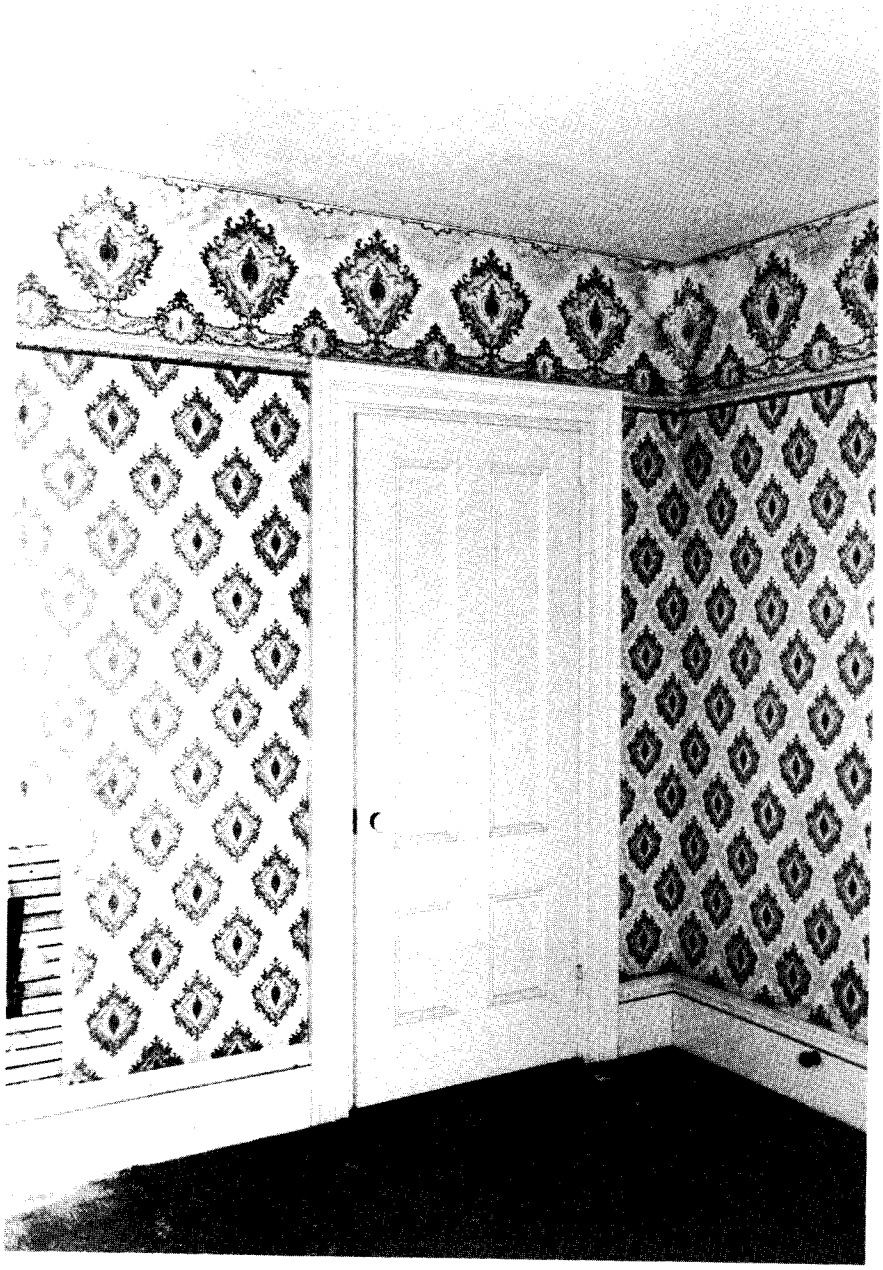

Illustration 115. Penniman House: Northwest Bedroom (Room 203), Southeast Corner (1984).

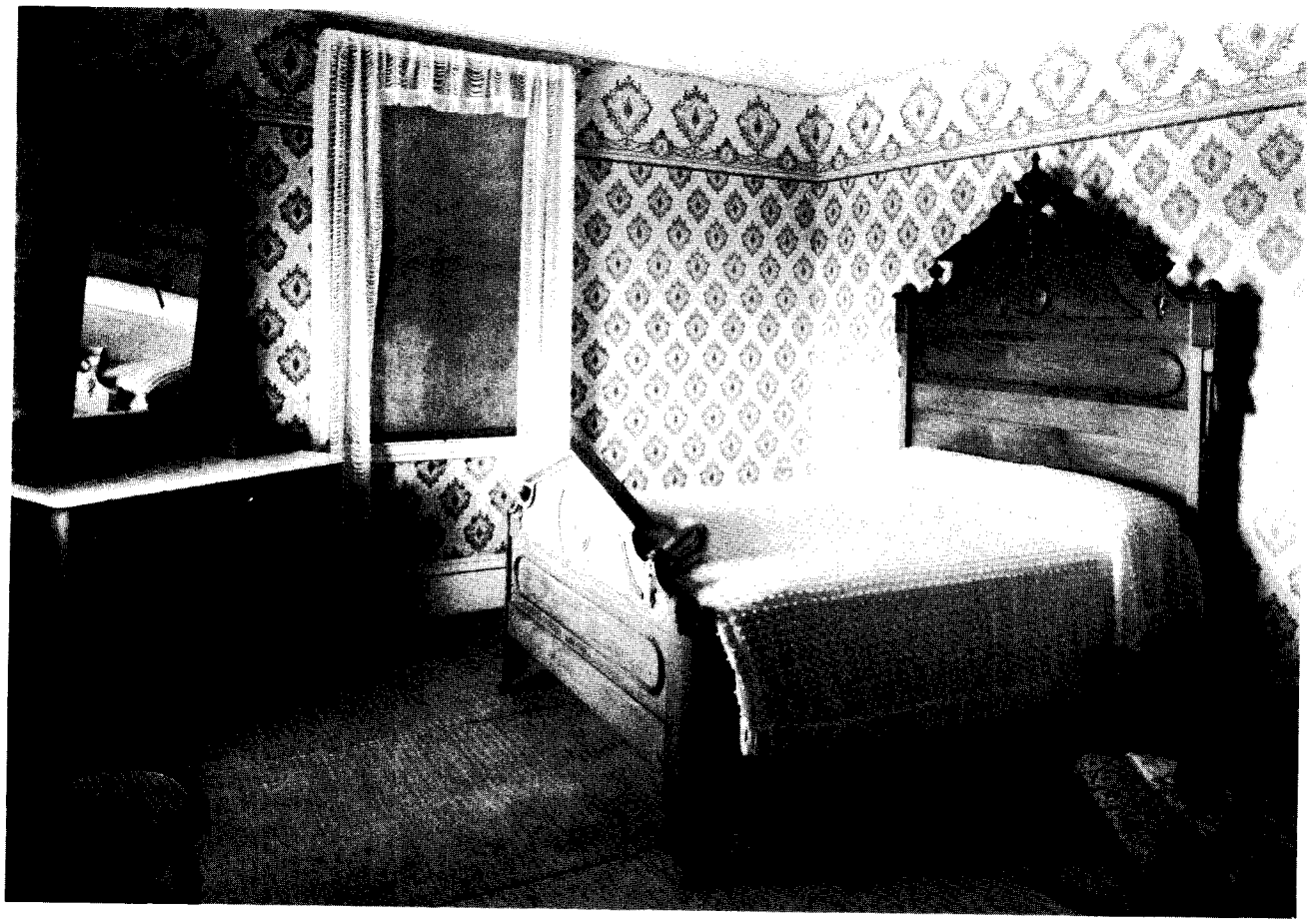

Illustration 116. Penniman House: Northwest Bedroom (Room 203), Northeast Corner (1962).

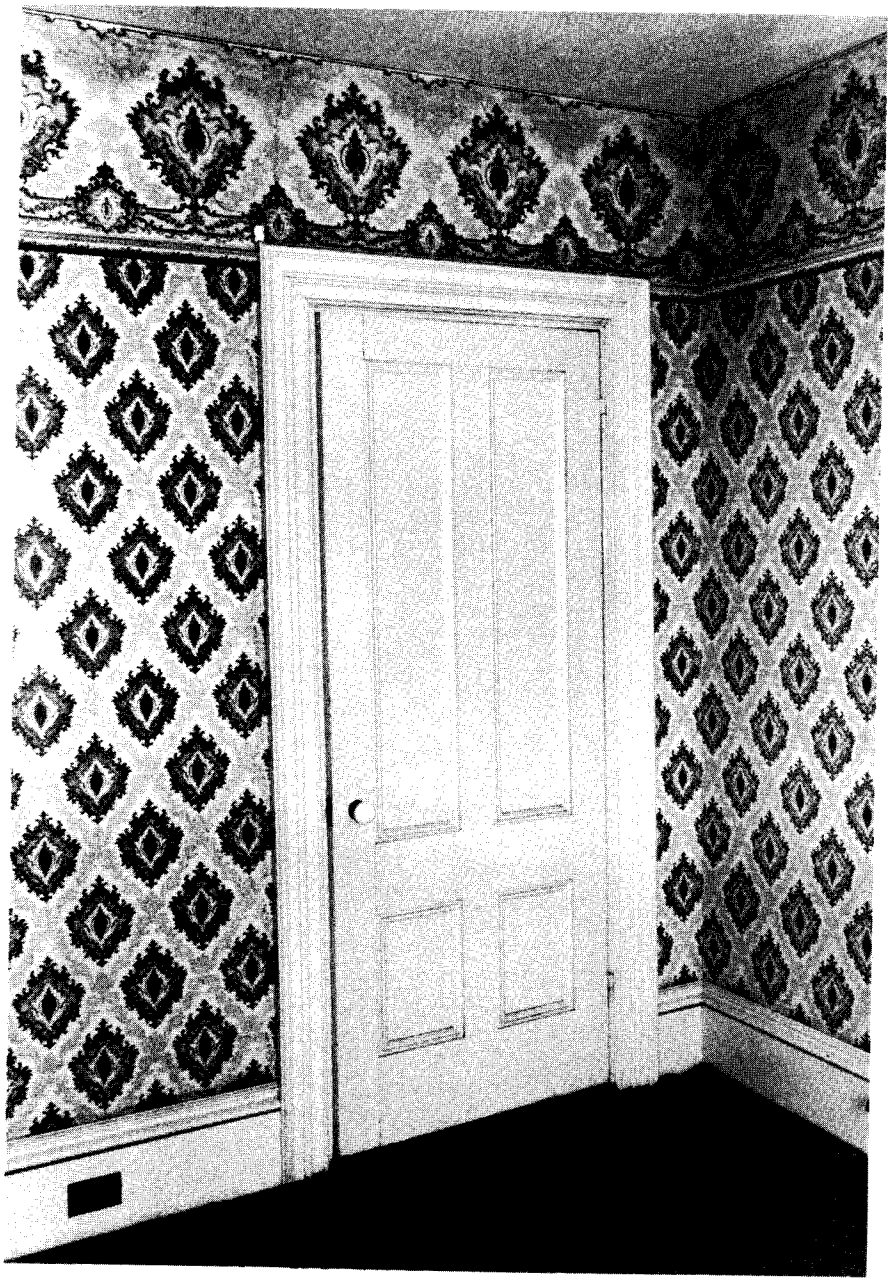

Illustration 117. Penniman House: Northwest Bedroom (Room 203), Southwest Corner (1984).

the second paper hung in this room. The closet walls are covered with two other wallpapers, neither of which appears to be ca.-1868 wallpaper. Whether or not they ever hung on the walls in this room cannot be stated positively. The green and tan grass matting that presently covered the floor in Room 203 was laid in 1925. It is the same matting as found in Room 201. Around 1930, an electrical outlet was installed in the south wall.

Irma Penniman Kahn remembers the northwest bedroom as follows:

> A huge dark wood high back bed stood in the northwest bedroom. A bureau, commode, and bed side table all topped with Vermont white marble. A rocker, a straight backed chair. Both had wicker backs and seats. This was called the guest room. Green shades and white lace curtains, wall-to-wall grass matting with hand-made scattered rugs.[5]

Illustration 116, a photograph of Room 203 taken in 1962, shows many of the furnishings described by Mrs. Kahn. Illustrations 115 and 117 show the existing conditions in Room 203.

D. Room 204: Southeast Bedroom

Room 204 is the southeast bedroom. On the original second-floor plan for the house, a bed is shown centered on the north wall. Room 204 is approximately square in shape, measuring 12 feet 2-1/2 inches by 12 feet 4 inches. As originally built, the room also included a small alcove at its southwest corner, with a doorway leading to the southwest bedroom (Room 201). This alcove was later partitioned off to create a closet for Room 201 (Ill. 118), but a doorway was built into the partition, to preserve communication between the two bedrooms. Room 204 also can be accessed from the back hall (Room 205) and the bathroom (Room 207). Single windows are located in the east and south walls. A closet is recessed into the north end of the west wall.

Floor

The finish floor in Room 204 is random-width, flush pine boards. Tack holes around the perimeter of the room indicate that this room originally was carpeted. This carpet has been removed, and--in the absence of any historic photographs of this room--its design and colors are unknown. The grass matting presently covering the floors in this room was installed ca. 1925.

Walls and Ceiling

The walls and ceiling in the southeast bedroom are finished with lath and plaster. The walls originally were covered with wallpaper that had a white background with yellow flowers (Ill. 119). A sample of this wallpaper was found under the casing of the doorway in the

southwest-corner partition (Ill. 120). As described below, the creation of this doorway was a 19th-century alteration. The original finish on the ceiling was white calcimine paint.

Woodwork

Baseboard. The baseboard in this room is the same as that used in Rooms 201 and 203: 9-3/4 inches high and finished with Molding L.

Doorways. The original second-floor plan shows a bed in Room 204, in a location that would block the present north-wall doorway to the back hall. Nevertheless, this doorway was part of the house's construction, since it matches the other original doorways in the room. These include the north-wall doorway to the bathroom; the west-wall doorway to the closet; and the doorway inside Room 201's closet. All of these doorways' casings match those in Room 201, being 4-1/2 inches wide and trimmed with Molding F. All four of the doorways' original doors remain, as well; the door of the doorway now in Room 201's closet was removed and rehung in the new doorway that was built into the partition forming the closet. All four doors are typical of those used on the second floor of the Penniman House.

Windows. The window casings match the doorway casings in this room. The window sills and aprons are the same as those in Rooms 201, 202, and 203. The window sash is typical for the second floor.

Cabinetry. Built into the east wall of Room 204, north of the window, are a pair of drawers. The drawers are 2 feet 10 inches long by 1 foot 5-1/2 inches wide by 10-1/2 inches deep. They are constructed with cut nails. The drawers are framed with a simple wooden molding (Molding T).

A cupboard with one door is built into the south wall, west of the window. The door measures 2 feet 7-1/4 inches high by 1 foot 7 inches wide. It is constructed with beaded matched boards, and had a circular wooden knob for a handle, which is now missing. The cupboard door is framed with the same molding as the east-wall drawers. The interior cupboard space measures 6 feet 9 inches long by 1 foot 1 inch wide. Located at a height of 1 foot 4-3/4 inches above the floor is an 11-inch-wide shelf. The shelf's ledgers are held in place with cut nails, indicating that it is probably original. The interior of the closet has a wooden hook rack, mounted at a height of 5 feet 6 inches above the floor.

Finishes. The original finish scheme for the woodwork included white paint on the baseboards and casings of the doorways, windows, drawers, and cupboard. The doors, including the cupboard door, and the drawers were grained. All of the doors except the cupboard door were grained to imitate two types of wood. The body of the door was grained as a light wood, while the panel moldings were grained as a dark wood. The window sash was finished with the typical red-pigmented glaze (P097-102).

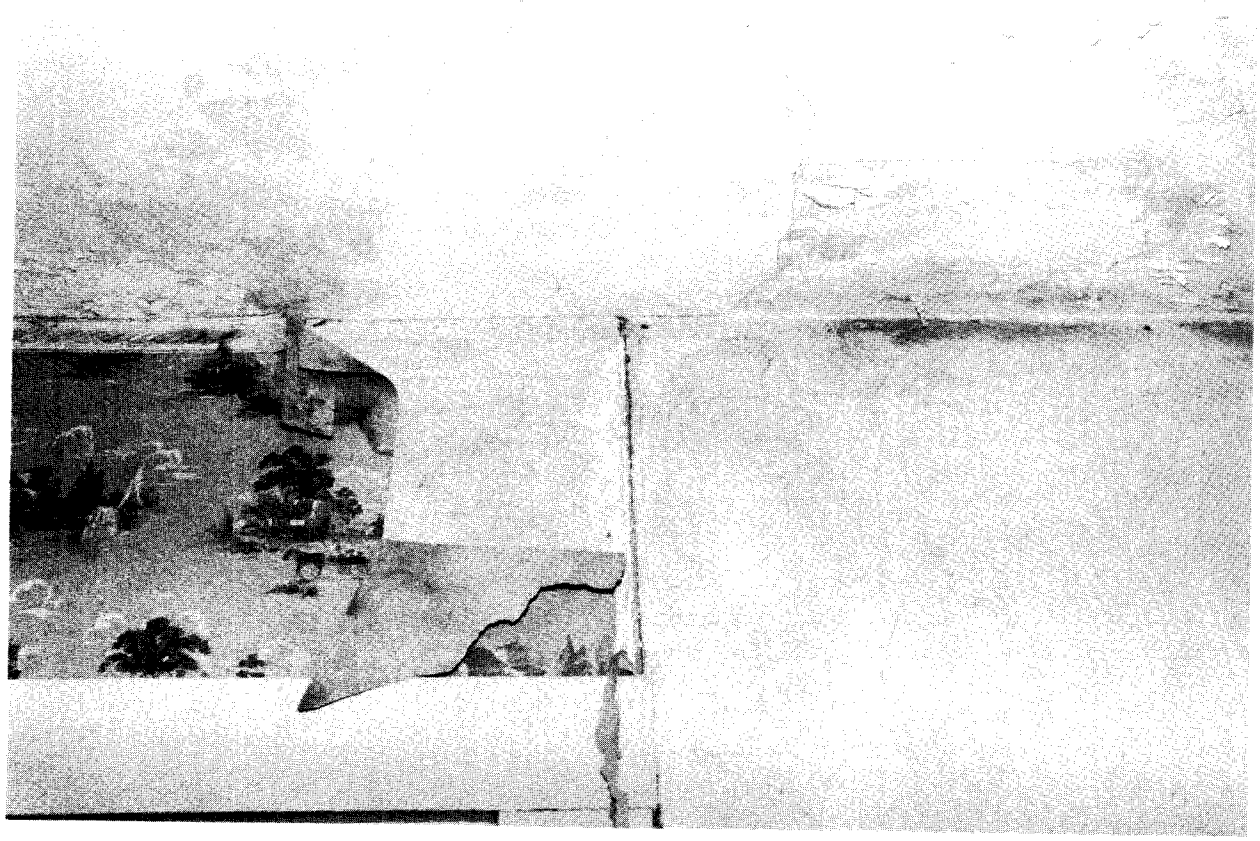

Illustration 118. Penniman House: Southeast Bedroom (Room 204), Plaster Infill Above Doorway in Later Partition (1984).

Illustration 119. Penniman House: Southeast Bedroom (Room 204), Sample of Original Wallpaper (1984).

Illustration 120. Penniman House: Southeast Bedroom (Room 204), Original Wallpaper Under Partition (1984).

Illustration 121. Penniman House: Southeast Bedroom (Room 204), Northwest Corner (1962).

Illustration 122. Penniman House: Southeast Bedroom (Room 204), Northeast Corner, Showing Doorways to Back Hall and Bathroom (1984).

Illustration 123. Penniman House: Southeast Bedroom (Room 204), Northwest Corner, Showing Doorways to Closet and Back Hall (1984).

Hardware

The original hardware on the doors and windows in Room 204 is typical of that used on the second floor. The cabinet hinges of the south-wall cupboard door are two-knuckle, 3-inch butt hinges. The pulls on the east-wall drawers are cast iron, and match those on the drawers in Room 201.

Mechanical Equipment

Room 204 originally was heated with a stove, whose pipe ran into a metal plate embedded in the west wall, and thence into the south chimney flue. Room 204 originally was lighted with a kerosene lamp.

Alterations

Room 204 has the distinction of being one of the few rooms in the Penniman House that has been altered structurally. As originally built, it had a small alcove--formed by the chimney--in its southwest corner. A doorway in the alcove's west wall led to Room 201. Later, a partition with a doorway was built across the east side of the alcove. The door of the original doorway to Room 201, because it had graining that matched the other doors in Room 204, was taken from the original doorway and hung in the new doorway. This created a closet for Room 201, while preserving the communication between the two rooms. As part of the work, wooden racks with hooks were mounted on the north and south walls of the closet.

Physical evidence attesting to the original presence of the alcove is as follows:

- the plaster above the present doorway into Room 201's closet is later, infill plaster (Ill. 118);
- the casing of this doorway is unmolded, and does not match the other doorway casings in Room 204;
- the casing of this doorway has only two layers of white paint on it, while the other woodwork in Room 204 has four layers;
- the casing of this doorway has a layer of wallpaper underneath it (Ill. 120); and
- the east-side casing of the doorway inside the closet matches the other doorway casings in Room 204.

The remodeling of the Room-204 alcove was an early alteration, probably done by ca. 1890. Physical evidence supporting this early date include the cut nails used to construct the doorway casing, and the single layer of wallpaper--printed on rag stock--underneath this casing.[6]

Aside from the enclosing of the alcove, and the removal of the stovepipe plate, the other alterations that have been made in Room 204 have been associated with redecorating. Samples taken from the painted woodwork contain four layers of white paint, indicating it has been repainted twice. The grained doors and glazed window sash have never been painted over. The ceiling has been repainted several times, always with a white calcimine paint. The wallpaper presently hanging on the walls dates to ca. 1950. Undoubtedly several wallpapers were hung after the original wallpaper, described above, and this wallpaper; however, nothing is known about their color or design. The green and tan grass matting presently covering the floor in Room 203 was laid in 1925. The electrical outlet, located in the baseboard of the west wall, was installed ca. 1930.

Captain Penniman's granddaughter recalls the southwest bedroom as follows:

> The southeast bedroom was light blond color which matched the room's varnished woodwork. There was a large rocker and straight-backed chair with a wicker back and seat. The bureau stood between the south and east windows. Green shades and white lace curtains. This was the Captain's and Augusta's room as it looked out to the sea. Straw matting, wall-to-wall with Grandmother's braided rugs scattered here and there.[7]

Illustration 121, a photograph of the room taken in 1962, shows many of the furnishings described by Mrs. Kahn. Illustrations 122-124 show the room's existing condition.

E. Room 205: Back Hall and Stair

Room 205 is the back hall. On the original second-floor plan for the house, this room is unlabeled. This plan shows the back hall as an L-shaped space, with the second-floor back stair located along its east wall, and the attic stairs dotted in along the north wall. As built, the southwest corner of the back hall is curved, and the attic stair ascends above the second-floor back stair, rather than along the north wall. Room 205 contains five doorways. A west-wall doorway leads to the front hall (Room 202). A south-wall doorway accesses the southeast bedroom (Room 204). A doorway at the south end of the east wall leads to the bathroom (Room 207), while a doorway at the north end communicates with the back stair. The fifth doorway leads to the northeast bedroom (Room 206). Room 205 also provides access to the attic stair, at the southeast corner of the room.

Floor

The finish floor in Room 205 is the typical random-width, flush pine boards found in the other rooms of the house. There is no evidence of carpet tack holes around the perimeter of this room. One of the gray paint layers presently on the floor is a lead-base paint, and may be historic. Alternatively, the floor may have been unfinished originally.

Illustration 124. Penniman House: Southeast Bedroom (Room 204), Southeast Corner (1984).

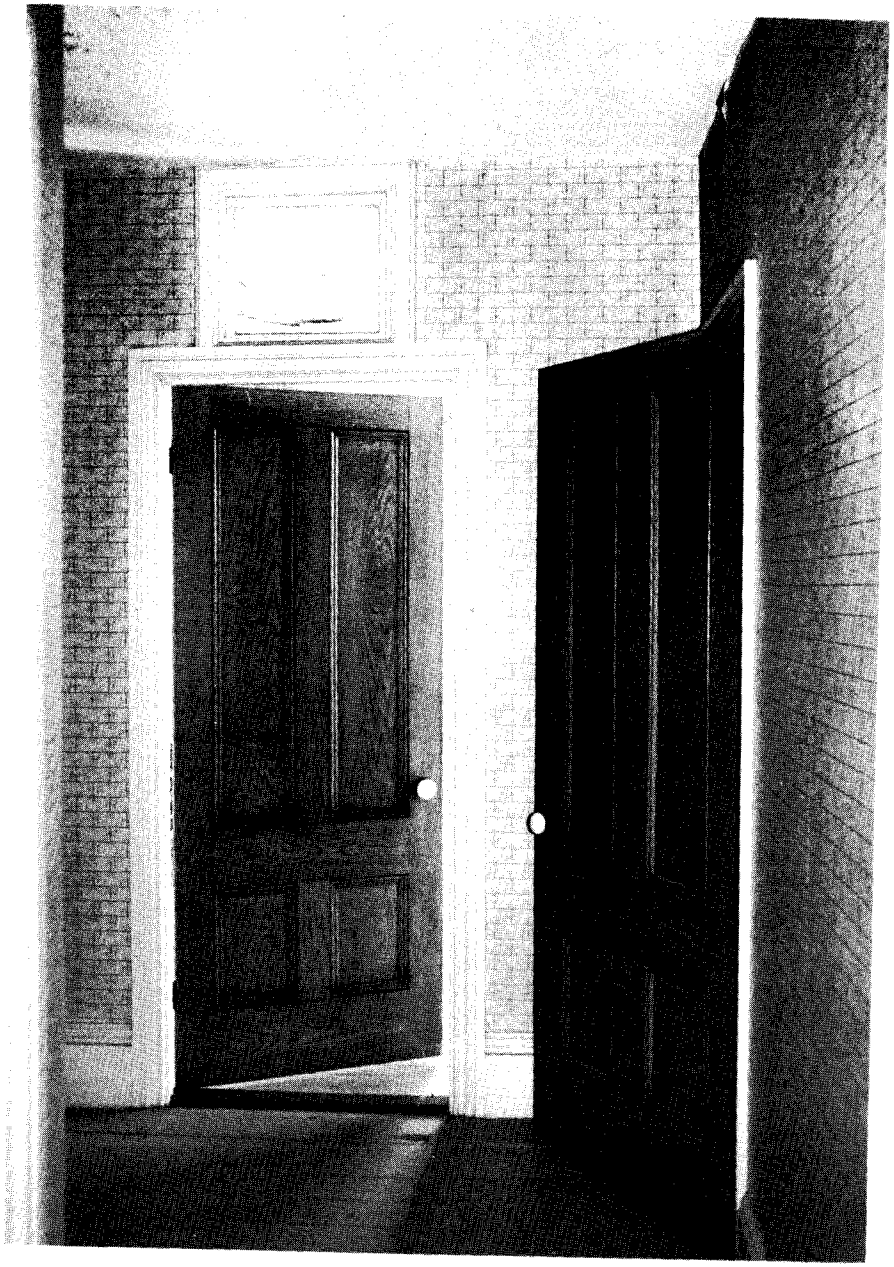

Illustration 125. Penniman House: Back Hall (Room 205), Northwest Corner (1984).

Walls and Ceiling

The walls and ceiling in Room 205 are finished with lath and plaster. The walls were originally painted cream. When viewed under the microscope, this paint contains unevenly dispersed orange-pigment particles (P172, 174). The washable, oil-cloth "paper" presently hanging on the walls in this room was hung ca. 1900. An advertisement for this type of wallpaper reads as follows:

> Sanitas...oilcloth...the washable wall covering...in hundreds of dull finished reproductions of paper and fabrics for living rooms ... in plain and glazed tile effects for bathrooms, kitchens, and pantries.[8]

The back hall's wallpaper imitates bluish-green rectangular glazed tiles. The ceiling in the back hall originally was painted with white calcimine paint (P177).

Woodwork

Baseboard. The baseboard in Room 205 is 9-1/4 inches high, with a molded upper edge (Appendix G, Molding L).

Doorways. The full-size doorway casings are 3-3/4 inches wide and molded (Molding H). However, many of these casings had to be reduced in width because of the space limitation imposed by the size and shape of the room, and the number of doors. All of the doors in this room are typical in design of those on the second floor, although they vary considerably in size.

Windows. The only window in Room 205 is a square, single-pane transom light located above the north-wall doorway to Room 206. It has a plain, 4-inch-wide casing.

West-Wall Rack. Mounted in the west wall, at the recessed area at its north end, is a wooden rack with six hooks. This rack, which is secured with cut nails, is 2 feet 11-1/2 inches long and 2-3/4 inches wide. The hooks are placed 6-1/2 to 7-1/2 inches on center.

Finishes. With the exception of the doors, all of the woodwork in Room 205 originally was painted white. The doors were grained to imitate a light wood (P103-109).

Hardware

The original hardware on the doors in Room 205 is typical of that generally used on the second floor. The door leading into the bathroom has a mortise lock, however, rather than just a mortise latch. This door has metal, rectangular key escutcheons.

Mechanical Equipment

Room 205 has never had its own heat source. It was undoubtedly minimally heated by hot air rising from the first floor. Its doors also served as the only means of preventing the hot air from the second floor from escaping up the attic stair. Space limitations prohibited installing a door at the foot of the attic stairs, so the closing of the back hall's doors has always been an important part of the house's overall heating plan.

Alterations

Alterations to Room 205 have been minimal. As noted above, the wallpaper presently on the walls in this room was hung ca. 1900. The painted woodwork was also repainted white once, probably when this wallpaper was hung. The grained doors retain their original finish. Like the woodwork, the ceiling has been repainted once. Room 205 has no electrical fixtures or receptacles.

Illustration 125 shows the existing conditions of Room 205.

F. Room 206: Northeast Bedroom

Room 206 is the northeast bedroom. On the original second-floor plan for the house, a bed is shown centered on the south wall. Room 206 is the smallest second-floor bedroom, measuring 11 feet 10 inches by 9 feet 8-1/4 inches. There are two doorways in the south wall of this room. The one at the east end leads to the bathroom (Room 207); one at the west end leads to the back hall (Room 205). Single windows are located in the north and east walls; a closet is located at the north end of the west wall.

Floor

The finish floor in Room 206 is random-width, flush pine boards. They are presently painted gray. Tack holes around the perimeter of the room indicate that the floor originally was covered with carpet. The historic carpet has been removed, and--in the absence of any early photographs of this room--its design and colors are unknown. This room did not receive later grass matting, like the other second-floor bedrooms, judging by the absence of staple holes in the floor. The three layers of lead-base paint found on this floor provide further evidence that it was never covered with grass matting (P178).

Located in the floor along the east wall is a hole 1-1/4 inches in diameter (Ill. 126). It was cut for the water-supply pipe that ran from the underground cistern up to the attic cistern.

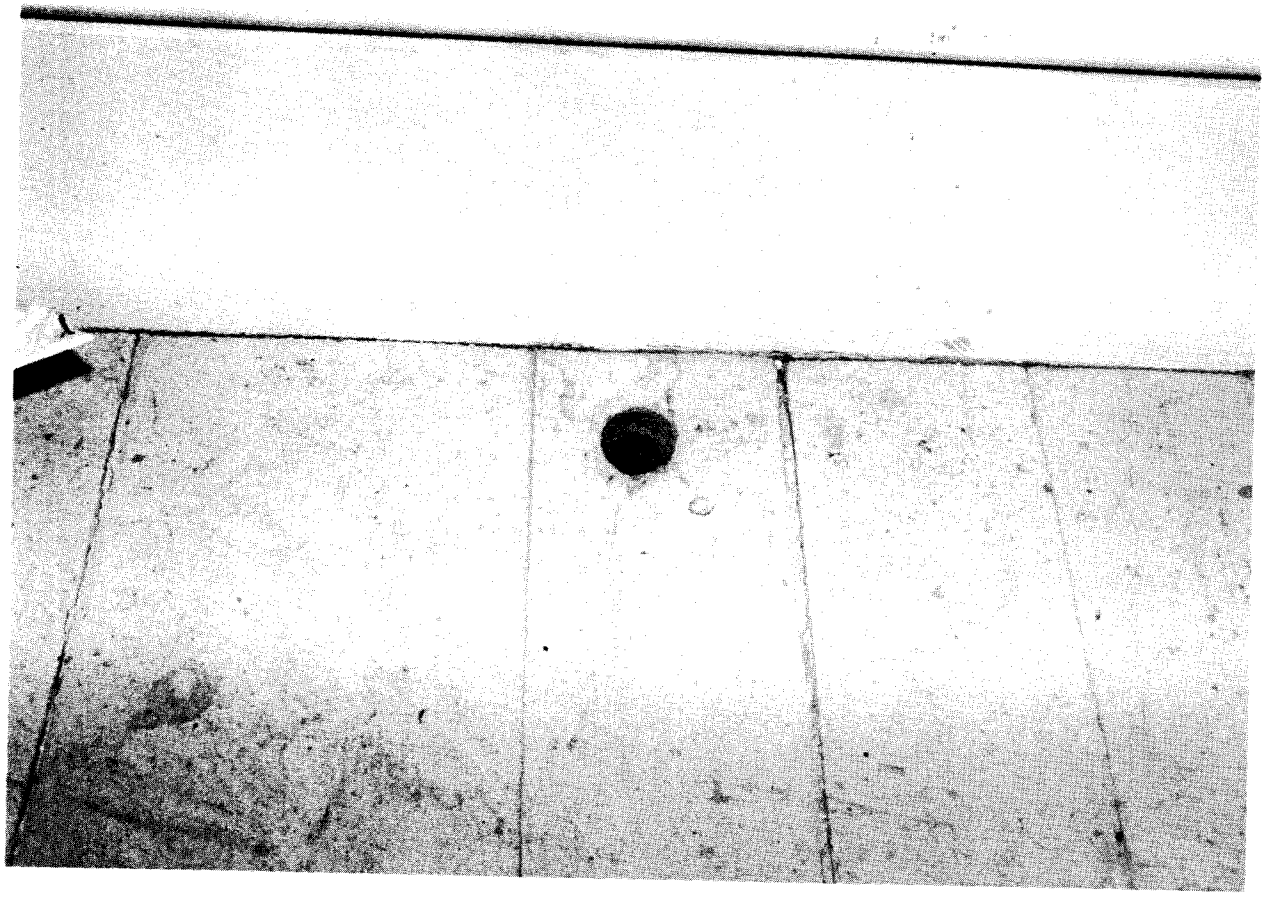

Illustration 126. Penniman House: Northeast Bedroom (Room 206), Hole in Floor, Marking Former Location of Pipe Between Cisterns (1984).

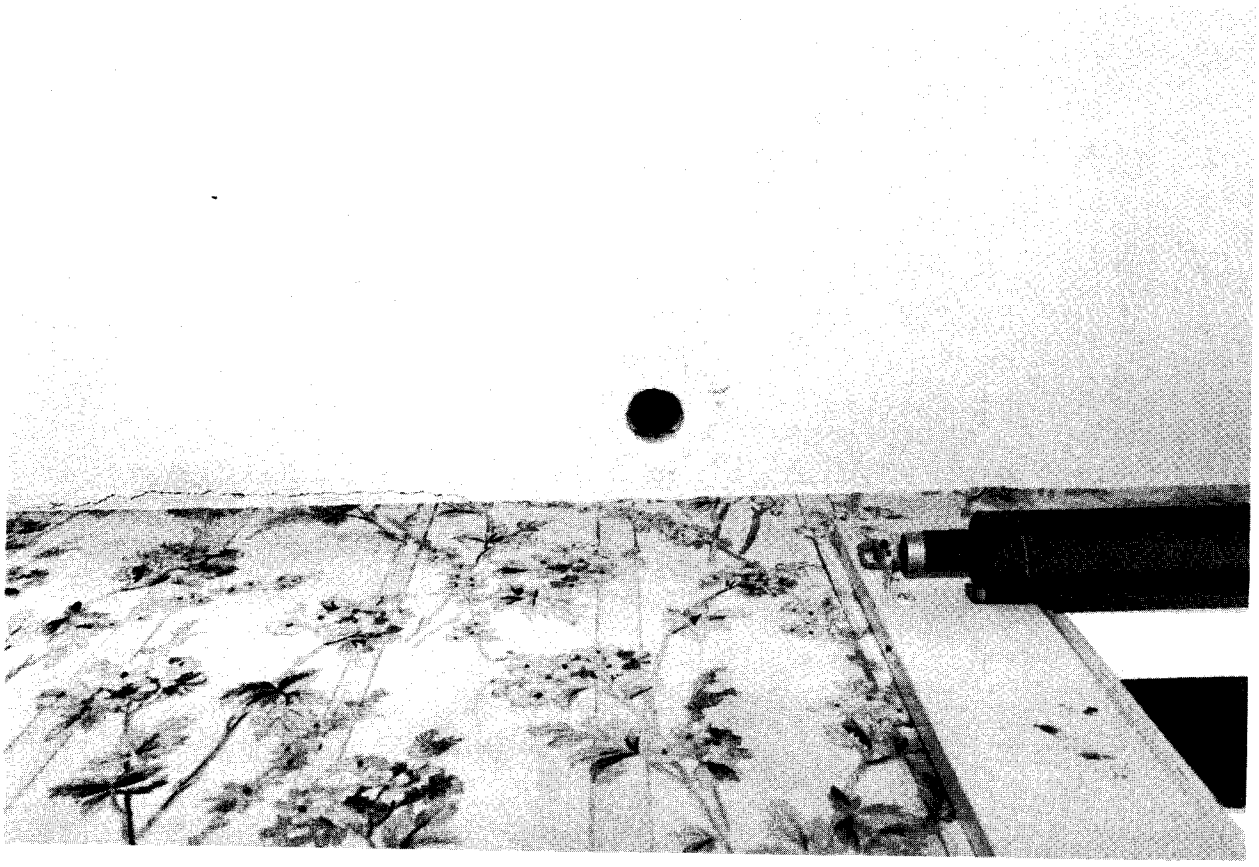

Illustration 127. Penniman House: Northeast Bedroom (Room 206), Hole in Ceiling, Marking Former Location of Pipe Between Cisterns (1984).

Illustration 128. Penniman House: Northeast Bedroom (Room 206), Southwest Corner (1984).

Illustration 129. Penniman House: Northeast Bedroom (Room 206), Southeast Corner (1984).

Walls and Ceiling

The walls and ceiling of Room 206 are finished with lath and plaster. The walls originally were wallpapered; however, all evidence of this wallpaper has been destroyed. The wallpaper presently hanging on the walls in this room dates to ca. 1940. The original finish in the ceiling was white calcimine paint (P113). In the ceiling, along the east wall, is another hole 1-1/4 inches in diameter (Ill. 127), through which the attic-cistern supply pipe ran.

Woodwork

Baseboard. The baseboard in Room 206 matches those in the other second-floor bedrooms: 9-3/4 inches high and finished with Molding L (see Appendix G).

Doorways. The doorway casings are 5 inches wide. They are plain, except for the inner edge, which is shaped with a cove molding (Molding G). The doors are typical for the second floor.

Windows. The window casings match the doorway casings. The window aprons are also the same, except that they are 2-7/8 inches, rather than 3-7/8 inches, wide. The window sash in Room 206 is typical. The transom window above the southwest doorway to Room 205 has been described in connection with that room.

Cupboard. Built into the west end of the north wall of Room 206 is a cupboard. The cupboard door measures 1 foot 3-1/4 inches wide by 2 feet 7-1/4 inches high. It is constructed with three beaded boards. The cupboard casing is constructed with the same simple molding as that used elsewhere on the second floor for built-in cupboards and drawers (Appendix G, Molding T). The interior space of the cupboards is 3 feet 11-3/4 inches long by 1 foot 2 inches high by 2 feet 8 inches high. It has no interior shelves.

In the south wall are two built-in drawers. The drawers measure 2 feet 2-3/4 inches long by 1 foot 6 inches wide by 10-1/2 inches deep. They are constructed with cut nails. The Room-206 drawers are shorter than the built-in drawers in Rooms 201 and 204, because of the location of the east-wall window.

Closet. The interior of the closet has an unmolded baseboard 7 inches high. On its west wall, at a height of 4 feet 5-1/2 inches above the floor, is a wooden rack 2-3/4 inches wide with cast-iron hooks.

Finishes. The original finish on the baseboard and the casings of the doorways, windows, drawers, and cupboard was white paint. The doors, including the north-wall cupboard door, and the east-wall drawers were grained to imitate a light-colored wood. The window sash was finished with the typical pigmented glaze (P110-115).

Hardware

The original hardware on the doors and windows in Room 206 is typical of that used on the second floor. The door leading into the bathroom has a mortise latch. The keyhole escutcheons are rectangular with rounded edges. The cabinet hinges used to hang the north-wall cupboard door are two-knuckle, 2-inch butt hinges. The pulls on the east-wall drawers are cast iron, matching those on the drawers in Room 201 and 204.

Mechanical Equipment

Room 206 originally was heated with a stove, whose pipe ran into a metal plate embedded in the west wall, and thence into the north chimney flue. Room 206 originally was lighted with a kerosene lamp.

Alterations

As with the other bedrooms in the Penniman House, the metal stove plate has been removed, the hole in the chimney flue filled in, and the plaster wall patched. The other alterations that have been made to Room 206 have been primarily decorative. Samples taken from the painted woodwork reveal that it has been repainted white once. The grained woodwork has never been overpainted. The ceiling also has been repainted. The plaster walls have been repapered at least twice. The two papers presently hanging in this room date to ca. 1940. It seems likely that the walls were probably repapered several times between 1868 and 1940; however, no samples of these wallpapers have been found. Around 1930, an electrical outlet was installed in the east-wall baseboard. When the attic cistern was abandoned around 1950, the water-supply pipe running up the east wall of this room was removed.

Irma Penniman Kahn recalls the northeast bedroom as follows:

> The northeast room had blond varnished furniture and varnished light woodwork. The bed was an authentic Jenny Lind. There was a commode with a blanket chest on top. A bed side table, a rocker and straight-backed chair, all matching pieces, The wallpaper was changed very few years in all of the bedrooms always of some flower design on the pink side. Lace curtains and green shades.[9]

Illustrations 128 and 129 show the existing conditions in Room 206.

G. Room 207: Bathroom

Room 207 is the bathroom. It is shown on the original plan of the second floor of the house, with the bathroom fixtures drawn in along the east wall and labeled. Several references are made to the bathroom in

the specifications for the house. They read as follows:

> The Bathroom to be ceiled up with Black Walnut. The boards to be not over 3 inches wide to be tongued and beaded... the Washbowl in the Kitchen and Bathroom to have two Drawers under each.... A Cistern to be built in the attic directly over the Bathroom and to come down to 7 feet from the attic floor making the Bathroom 7 feet high.... The Cistern to have an overflow pipe and pipes to lead water to the Wash Bowls in the Bathroom and Cookroom. Also pipes to the Wash Bowls from the Hot Water Tank. The soil pipe from the Water seat or Trap to be 4 inches in diameter.... All the above articles such as Bath Tub, Wash Bowls, Water seat, Pipes, and Hot Water Tank to be of a good quality, and to be put up in a Workmanlike manner....10

This documentation clearly indicates that the bathroom was installed in the house during construction. It is reputed to be one of the earliest indoor bathrooms on Cape Cod; however, no research has been done to substantiate or refute this claim.

The bathroom is rectangular in shape, measuring 10 feet 4-1/2 inches by 3 feet 9 inches. The ceiling height is 7 feet 9-3/4 inches, roughly a foot lower than in the other second-floor rooms, to accommodate the cistern above. Room 207 has three doorways, one located in each of its north, south, and west walls. A double window is located in the east wall. The large number of wall openings, and the small size of the room, left limited space for the placement of bathroom fixtures.

Floor

The original floor material in Room 207 is unknown. The present floor--which contains no markings from the original, built-in bathroom fixtures--appears to have been installed when they were removed, circa 1935. It consists of fir boards 3-1/4 inches wide.

Walls and Ceiling

The walls in the bathroom are finished with lath and plaster above a wooden wainscot. The plaster does not extend down behind the wainscot. The original finish on the plaster walls was a white lead paint. Examination of this paint under the microscope reveals a dispersion of blue pigment particles that undoubtedly gave it a blue tone (P140-148). The bathroom ceiling also was finished with lath and plaster. It originally was painted with white calcimine.

Woodwork

Baseboard and Wainscot. There is no baseboard, since the wainscot extends down to the floor. The wainscot is original, being nailed to the wall studs with cut nails, without any plaster beneath

it. This woodwork is 3 feet 4-1/2 inches high. It is constructed with beaded boards 5 to 6 inches wide, placed horizontally and finished with a 2-inch bead cap.

Doorways. The unmolded doorway casings are 4 inches wide where space permits, but a number of them apparently needed to be cut down before they could be installed, because of space limitations. The bathroom doors, although small in size, are typical in style for the second floor.

Windows. The double window in the bathroom, which consists of two narrow windows side by side, is the east-facade dormer window discussed at length in the chapter on exterior architectural elements. Its interior casing matches that of the doorway, and it has a sill 4 inches wide. Each of the two windows contains one-over-one double-hung sash.

Finishes. Most of the woodwork in the bathroom originally was grained. The exception was the window sash, which was finished with red-pigmented glaze.

Hardware

The original hardware on the doors and windows in the bathroom is typical for the second floor. All of the doors have mortise locks, with rectangular keyhole escutcheons.

Mechanical Equipment

The original bathroom fixtures--water closet, bathtub, and sink--were encased in wood. Reference is made to these fixtures in the specifications just quoted, and Irma Penniman Kahn recalls that "The tub, marble bowl and flush toilet were all boxed in with blond, varnished wood. I believe the tub was tin, painted inside, as I remember."[11] The original wood-cased bathroom fixtures were removed circa 1935, and the existing, white porcelain fixtures installed. In the absence of any early photographs of the original bathroom, little is known about the design of the fixtures. Their placement appears to have been as shown on the original second-floor plan--along the east wall, with the water closet at the north end, the bathtub in the center, and the sink at the south end. Patching in the wainscoting and cutouts in the doorway casings provide a few clues about the size of these fixtures. Beaded boards 2-1/2 to 2-3/4 inches wide were used to fill in the wainscoting when the original fixtures were removed. These boards are narrower than the 5- to 6-inch boards used for the original areas of wainscoting. The casing of the north-wall doorway to the northeast bedroom (Room 206) has a section cut out of it, to a height of 1 foot 6 inches; this suggests the level of the seat of the original water closet. Illustration 130 shows the narrower, infill boards on the east wall; they cover the area below window-sill level, and indicate that the height of the original tub's enclosure was approximately 2 feet 5 inches. Illustration 131 depicts the narrower boards on the south wall, and a cutout in the casing of the doorway to the southeast bedroom (Room 204), both attesting to the dimensions of the original sink cabinet.

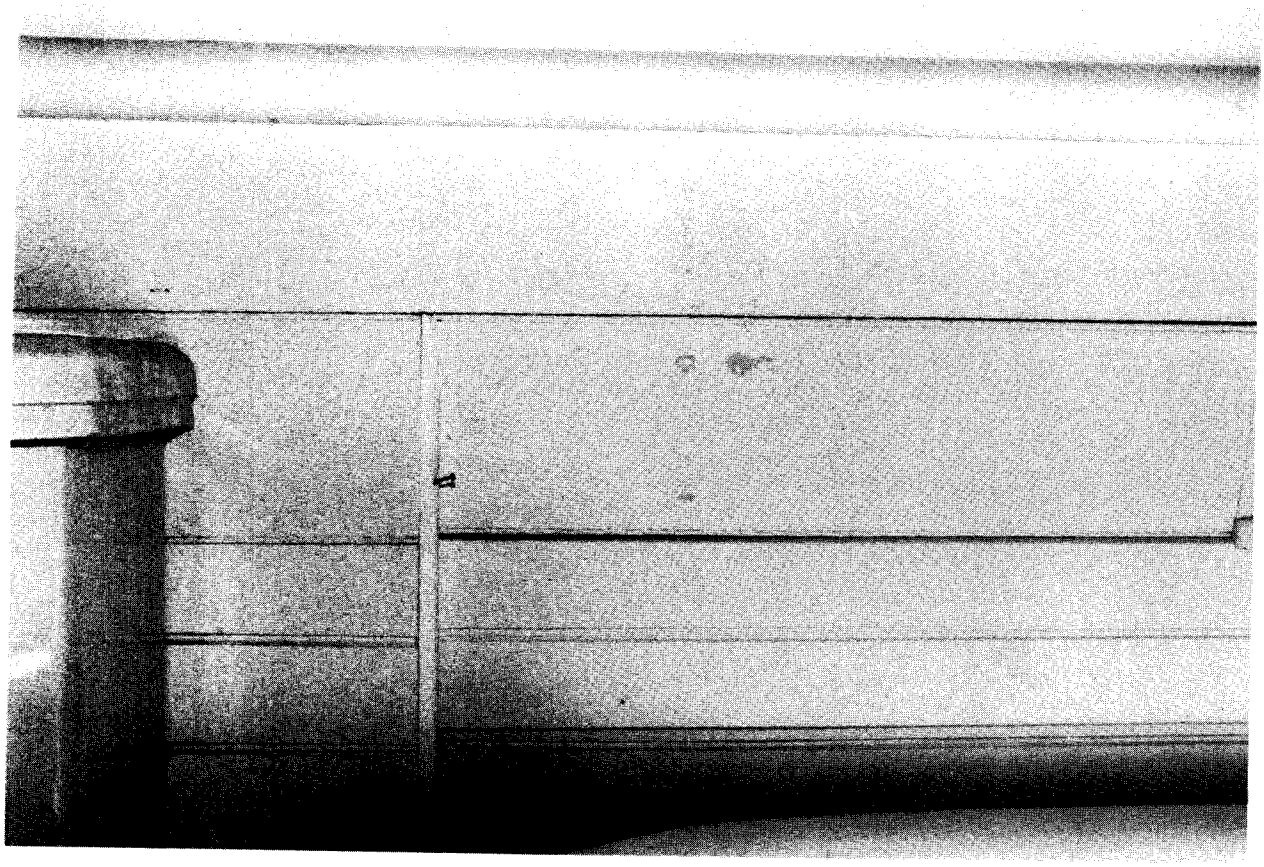

Illustration 130. Penniman House: Bathroom (Room 207), East Wall, Showing Wainscot Patches Marking Former Location of Original Fixtures (1984).

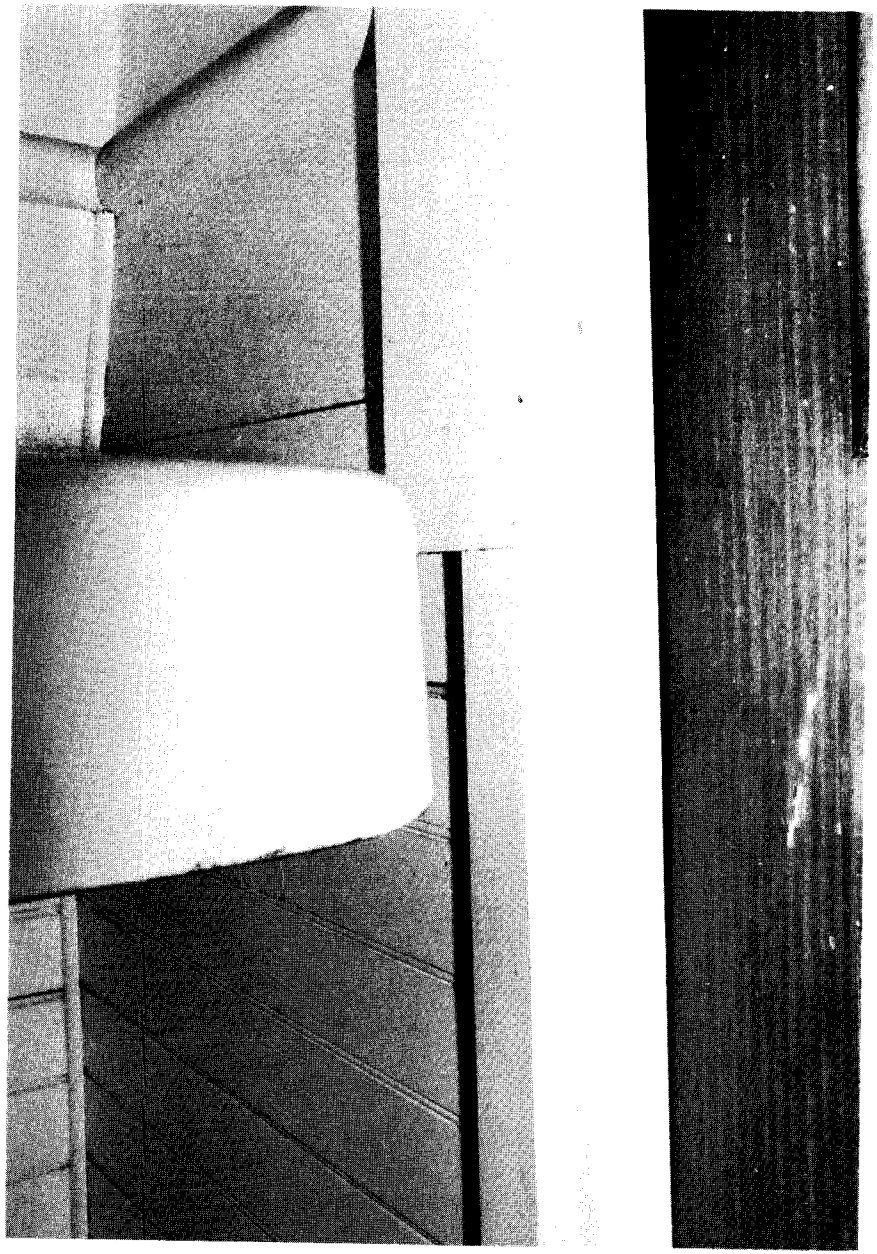

Illustration 131. Penniman House: Bathroom (Room 207), South-Wall Wainscot Patches (1984).

Illustration 132. Penniman House: Bathroom (Room 207), Modern Fixtures (1984).

Illustration 133. Penniman House: Bathroom (Room 207), Plumbing for Existing Tub, and Hole in Floor Remaining from Historic Drain (1984).

Water for the bathroom was supplied by the attic cistern. Cold water ran down directly from the cistern. Hot water was supplied by a line that ran from the attic cistern, down to the cookstove located in the kitchen, and then up to the bathroom. The type of faucet used with the original marble washbowl and bathtub, and the water closet's flushing mechanisms, are unknown. The bathroom never had a direct heat source. By opening and closing doors, however, it could be heated by the stoves in Room 204 and 206.

Alterations

As stated above, the bathroom was remodeled extensively ca. 1935. All of the original bathroom fixtures were removed, a new fir floor laid, and new fixtures installed. The toilet installed at that time has since been removed, so its make and design are unknown. The ca.-1935 bathtub is white porcelain, with claw-toed feet. It has a nickel-plated faucet. The faucet handles are also nickel-plated, with white porcelain centers marked "H" and "C". The nickel towel rod that is mounted on the south-wall door also was probably hung when the bathroom was remodeled.

In addition to the ca.-1935 remodeling, the bathroom has been repainted several times. Paint samples taken from the plaster walls contain approximately seven layers of paint. Those taken from the woodwork contain three layers of paint, including the graining. The beaded boards used to patch the wainscoting when the original fixtures were removed have no grained finish layer, and only two layers of white paint. Their paint-layering sequence suggests that the grained woodwork in the bathroom was first overpainted at the time of the remodeling. Comparison of the paint samples taken from the plaster and woodwork also reveals that the plaster walls were repainted several times while the woodwork retained its original, grained finish. The first repainting saw the walls painted tan, followed by light blue and then green. The cream and white paint layers appear to date to the remodeling. The plaster ceiling also was repainted several times with white calcimine paint. It was covered over ca. 1950 with sheets of pressed cardboard-like fibers held in place by wooden strips. The installation of the ceiling may have coincided with the abandonment of the attic cistern. The sheets were painted white, and their wooden strips were blue.

At the time the attic cistern was abandoned, the supply lines running down the north wall of the bathroom were removed. The existing bathroom pipes were then connected to the supply lines, running up from the electric pump and hot-water heater located in the basement. The new supply lines, half-inch copper pipes, run up the wood-encased pipe chase located in the northeast corner of the back hall (Room 105).

The bathroom has one electrical outlet located in the plaster wall above the sink.

Illustrations 132 and 133 show the existing bathroom fixtures.

NOTES

1. Newspaper bearing the date December 27, 1925, was laid under matting when it was installed.

2-3. Appendix E

4. Stylistically, this wallpaper appears to date to ca. 1890. Its rococo patterns, and the use of a frieze and body paper, are all typical of turn-of-the-century wallpapers. See Catherine Lynn, Wallpaper in America, Chapter 17.

5. Appendix E.

6. By the end of the 19th century, all but the highest-quality wallpapers were being printed on wood-pulp paper stock.

7. Appendix E.

8. Lynn, p. 471.

9. Appendix E.

10. Appendix A.

11. Appendix E.

ATTIC ROOMS

A. Attic Stair

The attic stair is located between the back hall and the bathroom. On the original second-floor plan, the attic stair is shown between the back hall and the northeast bedroom; however, they were never built in this location.

Treads and Risers

The attic stair consists of 13 risers; the top three are winders. The straight stair treads are 9 inches wide and 2 feet 9 inches long. The risers are 7 inches high. The stairs originally were painted tan (P150).

Walls

The walls of the attic stair are finished with lath and plaster. They were originally painted tan (P149). The attic stair has no railing, and is open at both the second and third floors. The absence of a door at the bottom of the stairs is unusual, particularly since the stair leads directly into the unfinished attic space. However, space limitations prevented the hanging of a door in this location.

Alterations

Repainting is the only alteration that has been made to the attic stair. The treads, risers, and plaster walls have been repainted twice: the treads and risers were painted gray, and the plaster walls, blue.

B. Room 301: Unfinished Space

Room 301 is the unfinished attic space. No original third-floor plan for the Penniman House has been found, so the room's proposed original use is undocumented. However, it seems likely that it was intended for storage. It has always been used for that purpose.

Floor

The floor in Room 301 is constructed with random-width flush boards 12-14 inches wide and three-quarters of an inch thick. On the east side of the attic stair, where the cistern was formerly located, the floor is recessed 4 inches (Ill. 134). This portion of the floor measures 2 feet 4 inches wide by 5 feet 10-1/2 inches long. Located at the north end of the recessed area are two holes 1-1/2 inches in diameter with beveled edges. Lead pipes ran from the cistern down through these holes, into the bathroom below.

Walls and Ceiling

The walls and ceiling in Room 301 are unfinished. The roof framing members and sheathing boards are exposed (Ills. 135-136) and have been described above in Chapter V, "MAIN ROOF," Sections A and B. The chimneys are also exposed in this space. They taper from 1 foot 10-1/2 inches by 1 foot 8-1/2 inches at their bases to 2 feet 8 inches by 2 feet 6 inches at their tops (Ill. 137).

Cistern

The attic cistern has been removed and destroyed. The specifications for the house state the following about this cistern:

> A Cistern to be built in the attic directly over the Bathroom and to come down to 7 feet from the attic floor making the Bathroom 7 feet high and the Cistern 2 feet deep. The Cistern to be made of plank thoroughly secured and lined with sheet lead. The Cistern to have an overflow pipe and pipes to lead water to the Wash Bowls in the Bathroom and Cookroom.[1]

One source of water for the attic cistern appears to have been the gutter of the upper portion of the mansard roof. The water ran through a hole 3 inches in diameter cut in a sheathing board. The plate is also partially cut out for this opening. Water was also pumped up to the attic cistern from the underground cistern located at the northeast corner of the house.

Another hole in the sheathing boards, 1-1/2 inches in diameter and approximately 2 feet above the former cistern floor, appears to be the opening through which the overflow pipe ran (Ill. 138). This overflow would have run into the gutter at the lower edge of the mansard roof.

Alterations

With the exception of minor repairs made to the sheathing boards around the chimneys, and the replacement of the east dormer windows, Room 301 remains unaltered.

C. Room 302: Finished Space

Room 302 is the finished third-floor room. It is located in approximately the center of the west side of the third floor. It is rectangular in shape, measuring 15 feet 8-1/2 inches by 9 feet 3 inches. Room 302 is entered through a doorway located in its east wall. A low, triangular dormer window is located in its west wall.

Floor

The finish floor in Room 302 is random-width, flush pine boards 4-10 inches wide. They are laid east/west. This floor extends beyond the

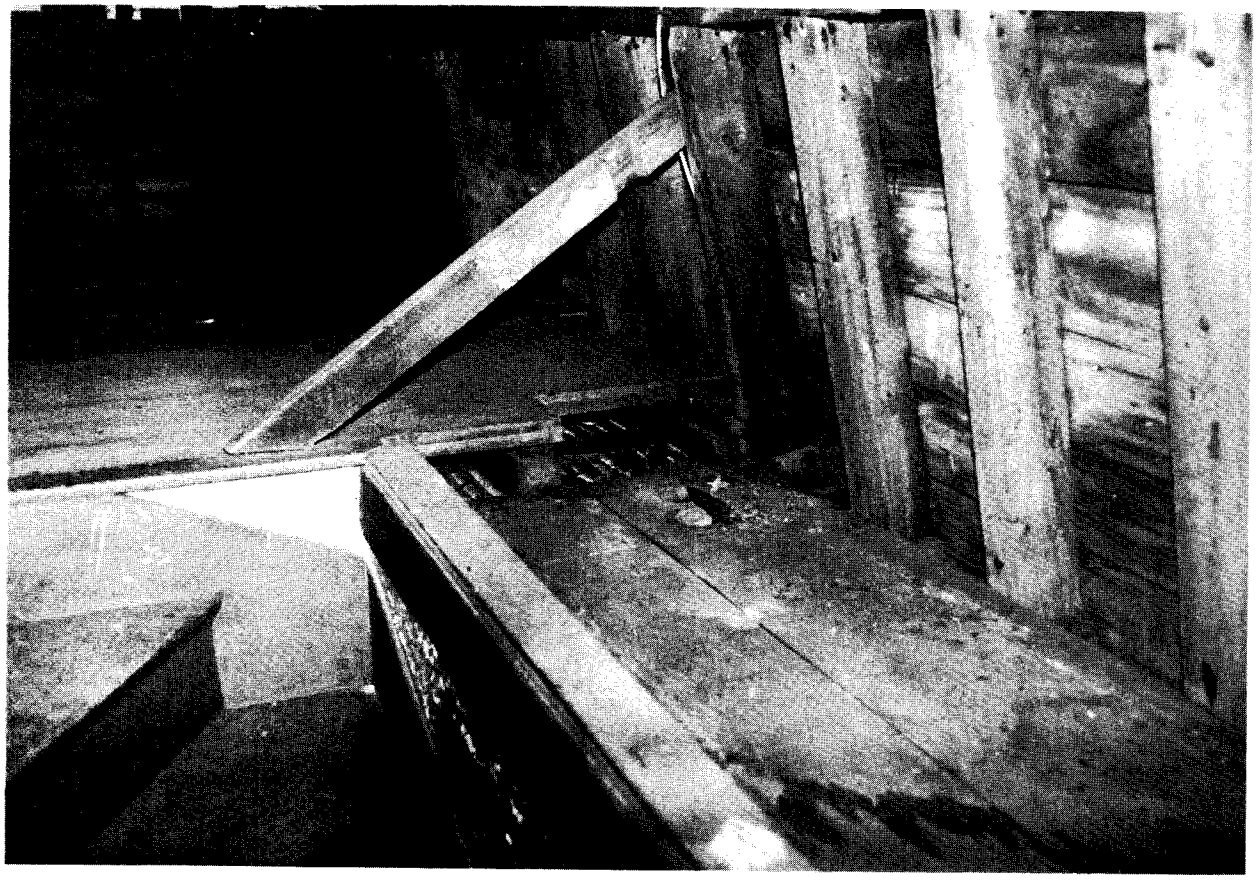

Illustration 134. Penniman House: Unfinished Attic Space (Room 301), Lowered Portion of Floor Remaining from Attic Cistern (1984).

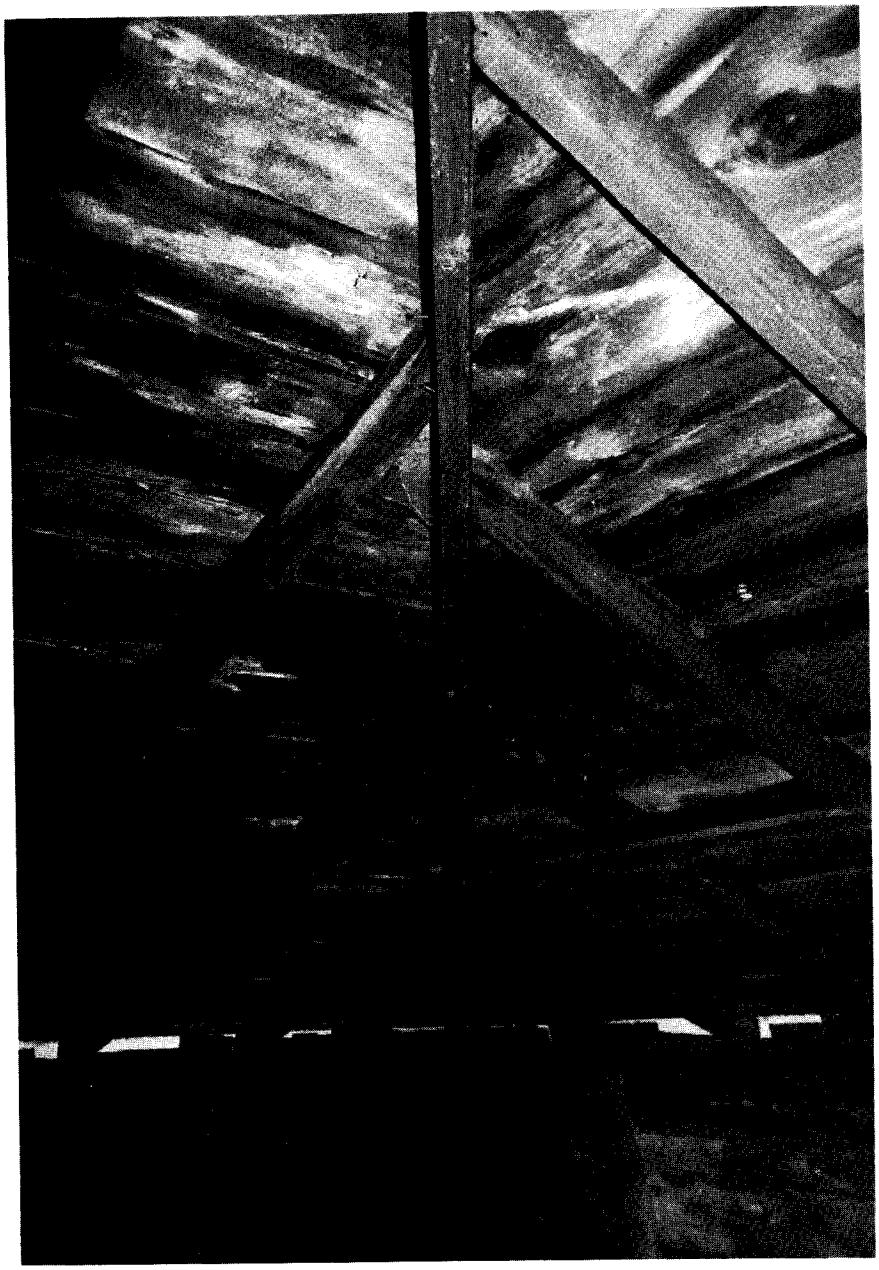

Illustration 135. Penniman House: Unfinished Attic Space (Room 301), Framing of Hip of Upper Section of Mansard Roof (1984).

Illustration 136. Penniman House: Unfinished Attic Space (Room 301), Octagonal Framing for Cupola (1984).

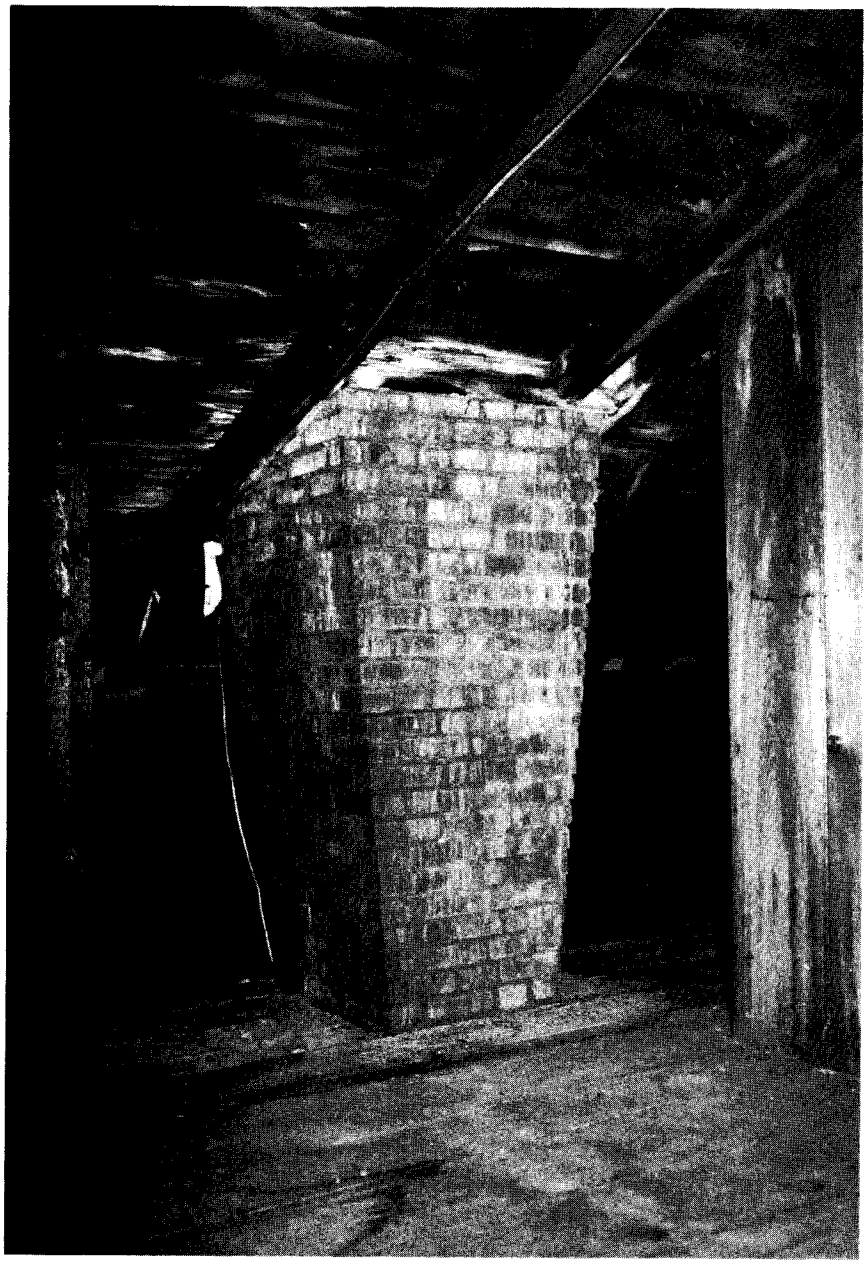

Illustration 137. Penniman House: Unfinished Attic Space (Room 301), South Chimney, Showing Flare of Stacks Inside Attic (1984).

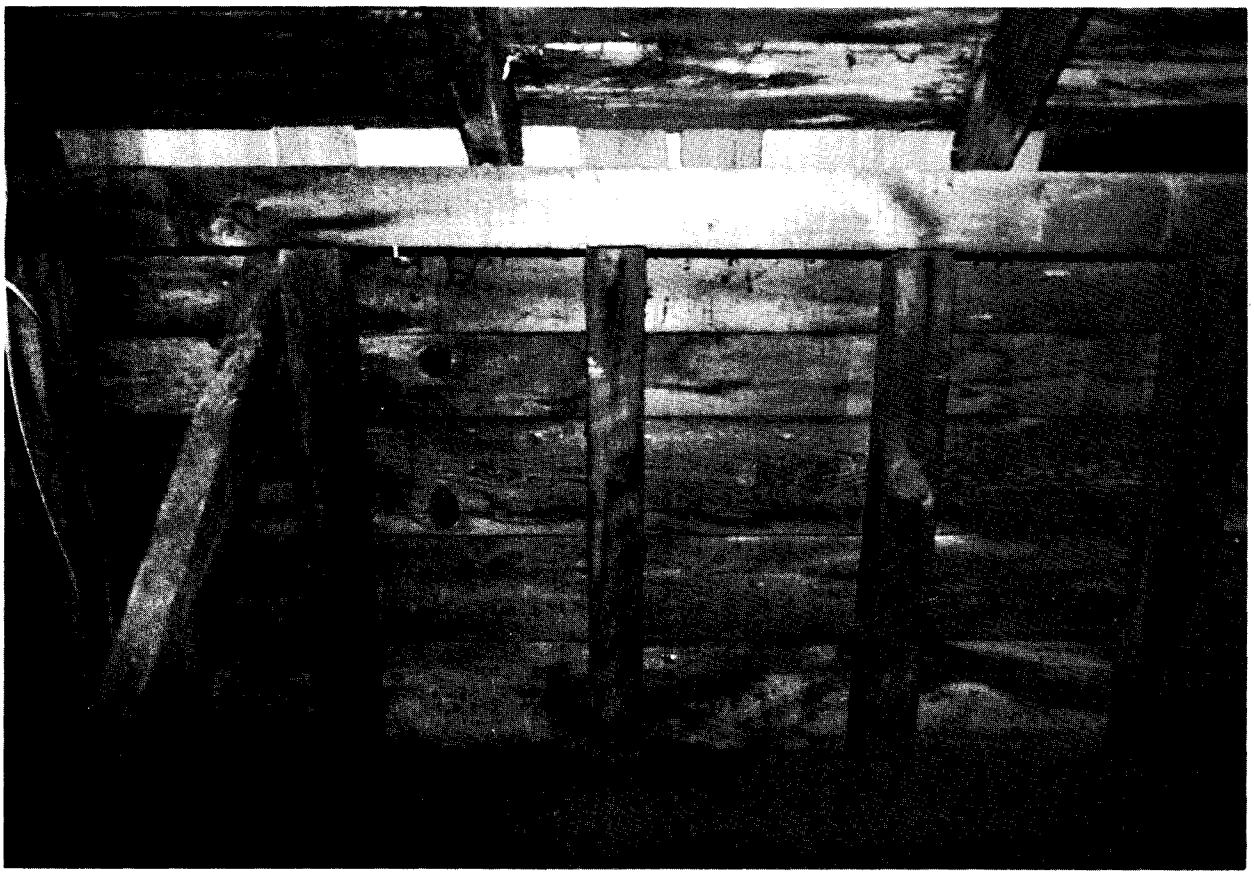

Illustration 138. Penniman House: Unfinished Attic Space (Room 301), Holes in Sheathing of Lower Section of Mansard Roof, Marking Former Location of Attic-Cistern Overflow Pipe (1984).

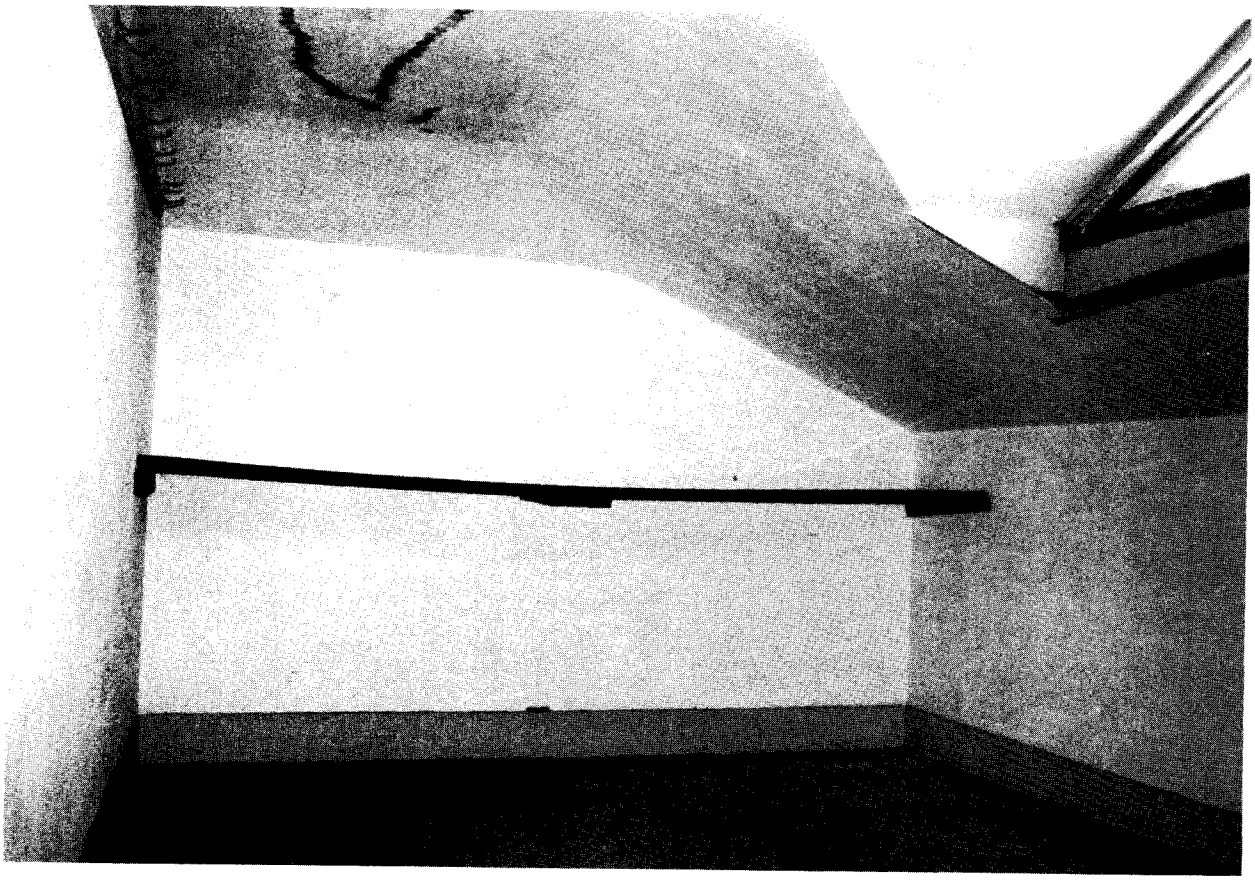

Illustration 139. Penniman House: Finished Attic Space (Room 302), South Wall (1984).

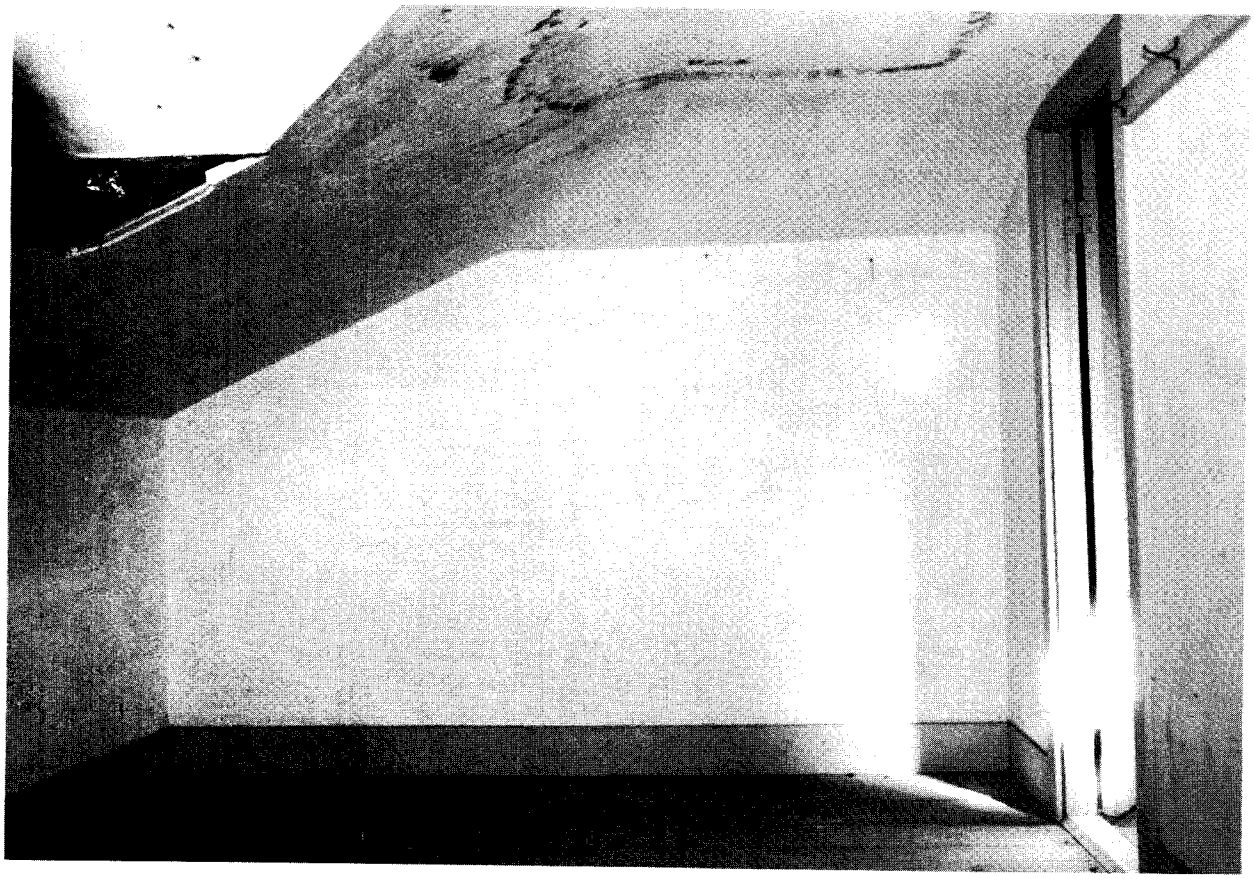

Illustration 140. Penniman House: Finished Attic Space (Room 302), North Wall (1984).

walls of Room 302 and fills the entire area between the chimneys. This floor obviously was laid before Room 302's vertical walls were constructed.

Walls and Ceiling

The vertical walls in Room 302 are constructed with vertical boards 12-14 inches wide. On the south wall, an old door has been used as part of the vertical sheathing. The bases of the vertical boards are toenailed to the floorboards; their tops are nailed to 2 by 3's nailed to the cupola posts and the roof framing. Wooden lath is nailed to the vertical boards, and plaster is applied over the lath. The plaster walls originally were wallpapered; they are presently bare. The ceiling in Room 302 also is finished with lath and plaster. The shape of the ceiling conforms to the hip of the roof, indicating that the lath is nailed directly to the roof framing. The ceiling plaster is unpainted.

Woodwork

Baseboard. The baseboard in Room 302 is 6-1/4 inches high and unmolded.

Doorways. The casing of the doorway in the east wall is 3-1/4 inches wide and unmolded. The door is a four-panel door typical of those found on the second floor of the house.

Windows. The casing for the small, triangular dormer window has been removed, but it probably was similar to the doorway casing. The sash contains three panes of glass. Now this sash is fixed, but it may have been operative prior to its reconstruction in 1964. The muntins have a lamb's-tongue profile, rather than the wide ogee profile of the other windows of the house.

East-Wall Rack. Located on the east wall is a wooden hook rack. It is 10 feet 2 inches long, 3 inches wide, and three-fourths of an inch thick. The rack has 11 iron hooks. Along the south wall is a shelf 1 foot 7 inches wide. The shelf is supported with wooden ledger strips nailed to the wall with cut nails.

Finishes. All of the woodwork in Room 302 originally was painted gray (P151-152).

Hardware

The door in Room 302 is hung with two-knuckle butt hinges measuring 3-1/2 inches long. It originally had a Norfolk latch, whose outline is visible in the door's paint. The latch handle has been removed, but its catch--mounted on the doorway casing--is still in place. The window in Room 302 presently has no hardware. It is held in place with wooden molding strips.

Mechanical Equipment

Room 302 has never had a heat source, and probably was only used as a summer bedroom. It has always been lighted with kerosene lamps.

Alterations

No known significant alterations have been made to Room 302. The woodwork has never been repainted. The wallpaper, referred to by Irma Penniman Kahn, has been removed from the walls, as has the latch handle from the door. Otherwise, the room remains intact.

Mrs. Kahn remembers the room as follows:

> In the bedroom on the third floor attic was furnished my great Grandmother's blond four poster bed, spread with a thick featherbed mattress. A large painted metal chest of many colors and designs. Chairs and a table. Wallpapered, I don't recall the woodwork painted or varnished, whatever it would still be intact, I believe at this time.[2]

Illustrations 139 and 140 show the existing conditions of Room 302.

D. Cupola

The cupola is the octagonal room located in the center of the top of the mansard roof. It is reached by an open, ladder-like stair of 10 risers. Access into the cupola is through a trap door located in its floor. The cupola has eight round-headed, double-hung windows.

Floor

The floor in the cupola is constructed with random-width flush boards 8-10 inches wide. The trap door is located on the north side of the floor. It measures 2 feet 1-1/2 inches by 2 feet 8-3/4 inches. It is hung with five-knuckle butt hinges 2-1/2 inches long, and has a leather strap for a handle.

Walls and Ceiling

The walls and ceiling are finished with lath and plaster. The walls and ceiling originally were painted cream (P179-186).

Woodwork

Baseboard. The baseboard in the cupola is 7 inches high, with a rounded upper edge.

Doorways. The only doorway in the cupola is the trap door in the floor.

Illustration 141. Penniman House: Cupola, East Window (1984).

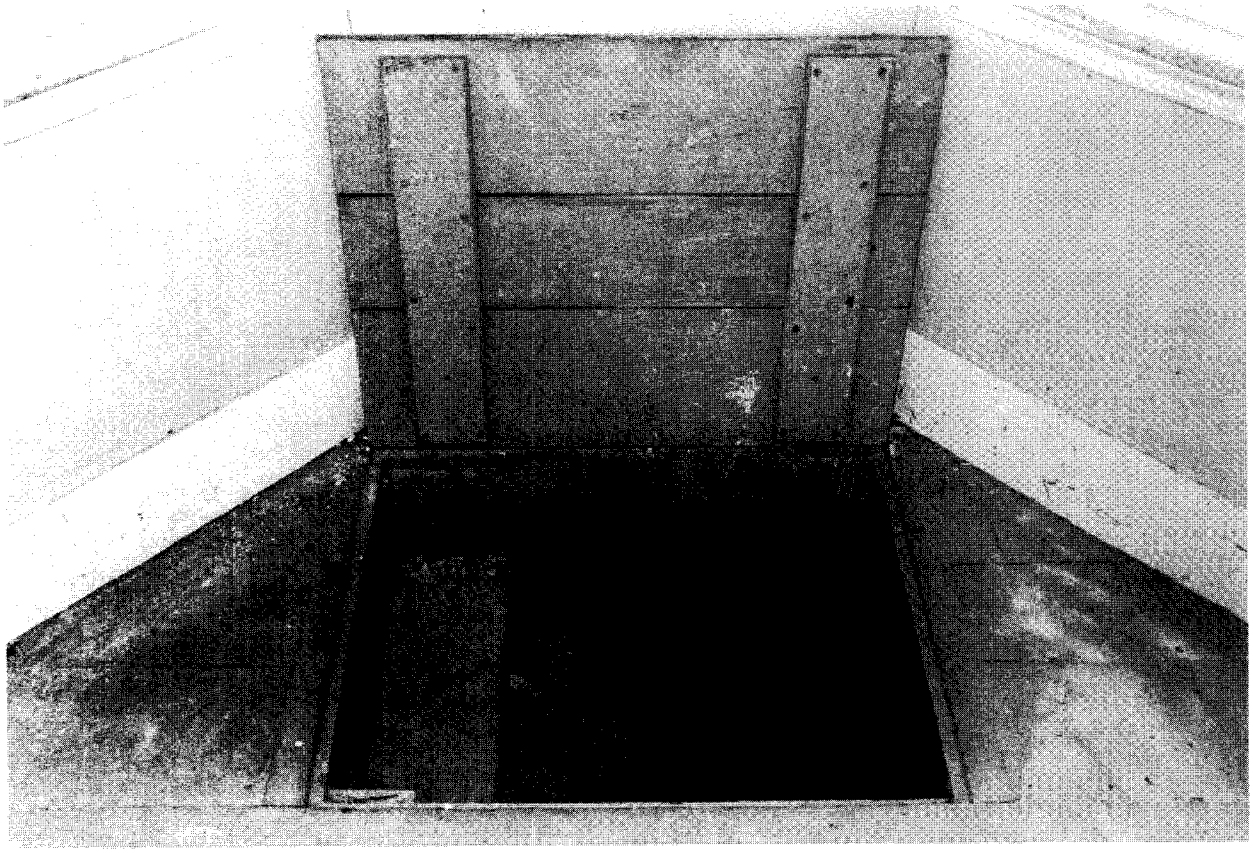

Illustration 142. Penniman House: Cupola, Trap Door in Floor (1984).

Windows. The window casings are 4-3/4 inches wide and molded (Appendix G, Molding F). The window sills are 3-1/2 inches wide and three-quarters of an inch thick, with a rounded edge. The window aprons are also molded (Molding G). The sash are one-over-one, double-hung sash. The wooden portions of the upper and lower sash are rectangular in shape, but the glass in the upper sash has a semicircular top (Ill. 141).

Hardware

The windows have iron meeting-rail locks with white porcelain knobs. Their sash-cord plates are also iron, measuring 1 inch wide by 3-3/4 inches long. Centered above each window, approximately 1 inch below the junction of the wall and ceiling, are white porcelain knobs for hanging pictures.

Mechanical Equipment

The cupola has never had a heat source. It has always been lighted by natural daylight, or with a kerosene lamp.

Alterations

The cupola has been altered several times. The window sash has been replaced, probably as part of the 1964 restoration work. The plaster underneath the windows has been replaced with wallboard. The room also has been repainted several times.

Irma Penniman Kahn describes the cupola as follows:

> There were two ship's chairs and Grandpa's spy glass. On the walls whaling prints, collector's items. One above each window. I remember the paint on the wall as brilliant blue and white woodwork.[3]

Illustrations 141 and 142 show the existing condition of the cupola.

NOTES

1. Appendix A.

2-3. Appendix E.

VII. EXISTING CONDITIONS AND RESTORATION RECOMMENDATIONS

INTRODUCTION

The planning documents for the Cape Cod National Seashore specify the restoration date for the Captain Edward Penniman House as 1913, the last year of Captain Penniman's residency. A number of alterations were made by the Penniman family to the original house prior to 1913. These alterations should be considered equally as historic as the original architectural elements that remain.

When particular paint colors are recommended for use in restoration activities, they are specified by means of the Munsell system of color notation. This system uses numerals and letters to describe a color in terms of its chroma, value, and hue, in that order. A typical Munsell number would be 2.5 GB 2/4.

EDITOR'S NOTE:

During fiscal year 1985, extensive exterior and interior restoration work was performed at the Penniman House, by a combination of contractual and NAHPC day-labor efforts. This work accomplished most of the recommendations listed here. Recommendations that were not carried out for one reason or another are marked here with brackets [ ]. Thus, the reader can assume that, unless an item is enclosed in brackets, it was accomplished. For a detailed account of the project, refer to the completion report to be issued by NAHPC Exhibit Specialist Stephen Spaulding early in 1991.

EXTERIOR

A. General

The exterior of the Penniman House is generally in good repair. The most obvious problem--the leaking top portion of the mansard roof--will be repaired by contract during fiscal year 1985. As part of this contract, a system of lightning protection will be installed on the house. Deteriorated and missing window blinds also are scheduled for repair and replacement during fiscal year 1985.

Minor carpentry repairs remain to be done. The wooden cover of the cistern at the northeast corner of the house is rotted and will require rebuilding. The east entry door is a replacement in the wrong style. It should be replaced with a door matching the one shown in the historic photographs. This door should be hung with appropriate reproduction hardware. Miscellaneous other wooden elements that are rotted will also require replacement.

The system for conducting water away from the house is in need of modification. The gutter system at the curb of the mansard roof, which originally fed the attic cistern, presently has only one outlet, located on the south side of the house. It is not adequate to empty this gutter system, and the gutters overflow during a heavy rainfall.

The lower gutter system, at the bottom edge of the mansard roof, has two leaders connected to copper downspouts located on the east side of the house. The southeast downspout empties into the courtyard, at times causing flooding in front of the basement door. This downspout should be run underground to a dry well, to eliminate courtyard flooding. The northeast downspout empties into the underground cistern at the northeast corner of the house. This cistern is no longer used as a source of water, leaving approximately 1200 gallons of water located partially under the house. This moisture source provides a ripe environment for insect infestation and fungus attack. It therefore is recommended that the cistern be drained and filled with sand. The northeast conductor would then be diverted, below the wooden cistern cover, to a dry well located away from the house.

A final modification that should be made is the redesign of the first-story downspouts. The historic photographs of the east elevation of the house show the downspouts with simple straight runs, mounted via brackets on the cornice's bed molding and on the clapboards at the height of the window sills. The existing downspouts, installed in 1964, have projecting, rectangular catch basins and pairs of strap brackets; these are incorrect, and should be replaced. The new downspouts should match in appearance those shown in the historic photographs.

B. Paint

Within the next two years, the exterior of the house will require at least partial repainting. Paint is peeling in various locations. Once the wooden surfaces are exposed, mold and fungus are likely to grow, because of the house's coastal location. Therefore, it is important not to postpone painting, particularly since replacement of the elaborate exterior millwork will be costly. The paint colors used for all future repainting should be those specified in 1978 (see Appendix I).

INTERIOR

A. Basement Rooms

ROOMS 001 AND 002

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The existing wooden floor in Room 001 is extensively rotted. The original wooden floor in Room 002 has been replaced with a concrete slab.	[Remove the concrete slab.] Install new wooden flooring in its place, and in areas where old floor is rotted. New flooring to have 2 by 4 sleepers laid north/south 2 feet on center, and hard pine floorboards 1 inch thick and 4-1/4 to 4-3/4 inches wide.
	The circular brick base on which the boiler formerly stood has settled, and some of the bricks are loose.	Take up and relay the circular brick base.
	The cover over the root cellar needs to be repaired.	Repair the root-cellar cover. Reuse existing cover boards; replace missing rails. Replace missing hinges and handle; hinges to be of brass, the same size as the existing cutouts.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Walls	The plaster walls in Rooms 001 and 002 are significantly deteriorated. Large areas of the plaster along the north wall have fallen. In this area, the vertical sheathing boards behind the plaster are rotted, and the heads of the nails securing the lath have rusted off. All of the plaster around the chimney also has been removed. In Room 002, where bathroom fixtures were installed ca. 1960, plaster walls have been damaged by the installation of these fixtures and the later water heater.	Replace rotted sheathing boards. Reattach all loose lath; replace missing lath. Where possible, consolidate loose plaster. Replaster areas where plaster is missing. (Do not fill in circular openings for former heating ducts.) Once the plaster repairs are complete, whitewash the walls. The plaster walls at the top of the basement stair should be painted to match the kitchen walls.
	The vertical-board partition between Rooms 001 and 002 is in good condition. Six of the boards, at the south end, date from the historic partition here; they retain their whitewash finish.	Remove modern vertical boards (those that are not whitewashed). [Replace the glazed portion of the wall.]
Ceilings	The plaster ceilings in Rooms 001 and 002 are essentially intact, but in need of consolidation.	Reattach all loose lath. Consolidate loose plaster. Repair cracks in plaster. Replaster areas where plaster is missing. Once the plaster repairs are complete, whitewash the ceiling.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	The baseboards on the north and east walls, and portions of those on the south and west walls, are rotted.	Replace rotted portions. Paint light gray--Munsell no. 10B 7/1.
	The casing of the west doorway to Room 003 is missing its south side.	Replace the south side of the west doorway's casing; new parts to match existing.
		Paint the casings of the doorways to Room 003 gray; do not paint the doorway between Rooms 001 and 002.
	The doors are in good repair.	The grained doors in the south and west walls of Room 001 should be cleaned carefully. The same is true for the whitewashed door between Rooms 001 and 002.
	The casing, sill, apron, and sash of the east-wall window in Room 002 are intact. The sash bear traces of red-pigmented glaze that was used on all of the sash on the first and second floors.	Paint the window casing, sill, and apron gray. Restore or reapply the pigmented glaze of the window sash.
	The wooden hook racks are intact, and covered with their original gray paint.	The paint should be cleaned and left exposed.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork (continued)	The original east-wall shelves in Room 002 have been removed and destroyed.	Once the modern bathroom fixtures have been removed and the plaster walls restored, the east-wall shelves should be rebuilt. The shelves should run from the northeast corner of the room over to the window. The shelves should sit on ledger strips 1-1/2 inches wide. The shelves should be 11-1/2 inches wide and seven-eighths of an inch thick. The approximate height of the shelves should be 1 foot 3 inches, 2 feet 6 inches, 3 feet 8-3/4 inches, and 4 feet 6-1/2 inches below ceiling level. All shelves and ledger strips should be painted gray.
	The basement stair has been rebuilt: all the treads have been replaced.	The modern stair treads are 7-1/2 inches side; the original treads were 8-1/2 inches side. New treads 8-1/2 inches wide should be installed, both for restoration accuracy and safety. The woodwork at the top of the basement stair--baseboard, shelf, and doorway casing--should be grained to match the kitchen woodwork.
Hardware	The hardware on the doors and windows is intact. All of the door hardware was reused at the time of construction. Dampness in the basement has caused the hardware to rust.	All of the hardware should be cleaned. The missing hinges for the root-cellar cover are to be replaced.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Mechanical Systems	The ca.-1960 bathroom fixtures and plumbing are in place, as are the hot-water heater and water pump. None are operational at this time.	All the modern bathroom fixtures are to be removed.
	The electrical fixture in the ceiling of Room 001 is connected and operational. It is controlled by a switch at the top of the basement stair. There is another fixture on the west wall of Room 002. It is controlled by a pull switch.	Minimal electrical service will be maintained in the basement. Both of the extant fixtures should be retained and rewired. A maintenance outlet should be installed in an inconspicuous location in Room 002.

ROOM 003

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is rough concrete, in good condition.	No restoration work is recommended on the floor at this time.
Walls	The stone foundation walls are in need of some repointing. The whitewash is peeling and flaking. The part of the north wall separating the excavated portion of the basement from the crawl space under the northeast parlor has collapsed, and has been replaced with a poured-in-place concrete wall.	The foundation walls should be repointed with a mix consisting of one part lime, two parts mortar, and nine parts sand. The sand used should match a sand sample on file at NAHPC. Once repointed, the walls should be whitewashed. The north wall can be left as is.
Ceiling	The ceiling is the first-floor joists and subflooring. They appear to be in good condition. The subfloor boards were reused from an old house, and bear fragments of old wallpaper that are significantly deteriorated.	No restoration work is recommended for the ceiling. [Where possible, the historic wallpaper should be removed; samples should be submitted to the CACO curator.]
Woodwork	The bottom of the east exterior door is extensively rotted, and the glazing needs complete replacement.	Rebuild rotted portions of the door; replace broken glass and reglaze. Paint the same dark green color as the exterior of the door (Munsell no. 2.5GB 2/4).

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork (continued)	The historic window opening in the south wall is missing its four-pane, horizontal sash, seen in Illustration 15. Plywood fills this opening now. The window opening of unknown age in the west wall retains a two-pane sash, but it is also covered with plywood.	The plywood should be removed from both windows. A four-pane sash matching that seen in Illustration 15 should be reproduced and installed in the south window. The existing sash of the west window should be restained and repaired. The sash of both windows should be painted gray, to match the other woodwork in the room.
Hardware	The hinges and mortise lock on the east basement door are rusted. The doorknob is missing.	The hinges should be cleaned and painted. The mortise lock should be removed, cleaned, and oiled. It should then be reinstalled with a new brown porcelain knob. The historic mortise lock will not be operational. A modern lock should be installed on the door for purposes of security.
Mechanical Systems	The existing hot-air, oil-fired furnace installed in 1976 is in good operating condition. The oil tank also is in good condition.	No work is recommended on the furnace at this time. Since the furnace only supplies hot air to one register, located in the first-floor front hall, it is a minimal heat source. If the house were to be used during the winter months, it would be inadequate and have to be supplemented.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Mechanical Systems (continued)	Three porcelain fixtures with pull-chain switches are mounted on the floor joists. All are in working order.	The three porcelain fixtures should be retained and rewired. Two maintenance outlets should be installed, one on the south and one on the west wall. [Due to the high level of moisture in the basement, a dehumidifier should be installed. This will help to prevent further deterioration of the plaster, woodwork and hardware. Efforts also should be made to ventilate the space by opening the windows and door.] The basement should be wired with fire and intrusion alarms.

B. First-Story Rooms

ROOM 101

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floors	The floor is in good condition. The edges of the floor are covered with a modern red paint.	The red paint should be stripped and all the floorboards left unfinished. When this room is furnished, the floor will be carpeted.
Walls	The plaster walls are cracked. The modern latex paint that covers the walls is peeling.	The plaster walls should be patched. The peeling paint should be scraped off and the surface smoothed. A custom reproduction of the star-pattern wallpaper should be hung.
Ceiling	The ceiling has several major cracks, and there is evidence of water damage along the east wall, in front of the chimney.	The plaster on this ceiling will require some consolidation as well as general patching. Once repaired, it should be painted with white calcimine paint.
Woodwork	All of the original woodwork in Room 101 is intact and in good condition. It is painted with a white latex paint.	The only woodwork requiring significant repair are the windows. All of the sash should be removed so that their sash cords can be replaced. The finish on the sash--the pigmented glaze--should be repaired or stripped and reapplied before the sash are reinstalled. Some experimentation will be required to determine the best means for restoring this finish.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork (continued)		The other woodwork should be washed with a nonionic detergent. It then should be lightly sanded and painted with a white, high-gloss, oil-base paint (Munsell no. N 9.5/).
Hardware	All of the hardware in Room 101 is intact.	The door and window hardware should be removed, cleaned, oiled, and reinstalled. The cast-iron brackets supporting the marble mantelpiece should be scraped and repainted black. The cast-iron stovepipe thimble cover should be scraped and repainted with a gold paint. [The historic curtain rods in this room are missing. Until this room is furnished, they will not be replaced.]
Mechanical Systems	Room 101 presently has two electrical outlets.	The electrical outlets should be removed and the baseboards patched. A reproduction hot-air register in the floor in front of the mantelshelf should be reinstalled. It will not be connected to a hot-air duct. Modern fire-alarm and intrusion-detection systems should be installed in this room.

ROOM 102

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is covered with a modern gray paint.	The gray paint should be stripped, and the floorboards left unfinished. When the hall is furnished, the floor will be carpeted.
Walls	The plaster walls have some minor cracks, but are in good condition. Generally, the modern gray latex paint that covers the walls is peeling.	The plaster walls should be patched. The peeling paint should be scraped off, and the wall surface smoothed. A custom reproduction of the historic striped floral wallpaper should be hung.
Ceiling	The ceiling has some minor cracks.	Some small areas of this ceiling may require consolidation; however, most of the repairs should be limited to general patching. Once repaired, the ceiling should be painted with white calcimine.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	All of the original woodwork is intact and in good repair.	All of the woodwork except the mahogany balustrade should be washed with a nonionic detergent. It should be lightly sanded and painted with a white, high-gloss, oil-base paint (Munsell no. N9/). The stain-and-lacquer finish on the mahogany balustrade should be cleaned and repaired where necessary. The glass in the west entry door should be replaced with reproduction glass etched to match the original glazed lights.
Hardware	With the exception of some of the west entry door's hardware, all of the original hardware in Room 102 is intact. Missing from the west entry door are the knobs and the mechanical door bell.	All of the original hardware should be removed, cleaned, oiled, and reinstalled. The hardware missing from the west entry door should be replaced. The specifications called for the door knob to be silver-plated, and it appears to be silver-plated in the early exterior photographs of the house. It is not known whether the interior door knob was silver-plated. [The mechanical door bell had a curved handle with a white porcelain knob, shown in the historic photographs. Paint lines on the interior of the door reveal that the inside bell was circular in shape. However, in the absence of any historic photographs showing this part of the bell, its actual design is unknown.]

Architectural Fabric	Existing Conditions	Restoration Recommendations
Mechanical Systems	The modern oil-fired, hot-air furnace register is located in the floor of Room 102. The furnace is in good working order. The register is the only heat source for the house.	The modern furnace will remain in its existing location. No work is recommended on the furnace at this time.
	There is one electrical outlet in the north wall baseboard.	The electrical outlet should be removed from the north wall, and the baseboard patched. A new, grounded receptacle should be installed under the stair.

ROOM 103

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is presently unfinished.	No work is recommended on the floor at this time. When Room 103 is refurnished, this room will be carpeted. The original carpet for this room is in storage at the Salt Pond Visitor's Center, CACO. Either this carpet, or a reproduction of this carpet, will be used for the furnishing of this room.
Walls	The plaster walls appear to be in good condition. The only visible evidence of damage is above the mantelpiece, where water has seeped in around the chimney. The walls are presently covered with a ca.-1880, red flocked wallpaper. The wallpaper is in stable condition.	[The wallpaper should be completely conserved by contract. When this is done, the plaster walls should be consolidated and patched as necessary.]

Architectural Fabric	Existing Conditions	Restoration Recommendations
Ceiling	Like the walls, the ceiling is completely covered with paper. The ceiling papers are in stable condition, but will require full conservation. During the 1981 contract to stabilize the wall and ceiling papers, the plaster ceiling was consolidated in several areas.	[Complete conservation by contract is recommended for the ceiling paper. The wallpaper and ceiling papers in Room 103 are outstanding examples of 19th-century decorative finishes, and their conservation should be of the highest priority.] [As with the walls, some plaster consolidation and patching may be required when the ceiling papers are conserved. During this conservation work, the metal plaster screens used for consolidating in 1981 should be recessed and covered over with patching plaster.
Woodwork	All of the woodwork, except for the upper panels of the door to Room 102, is intact. The panels were broken by vandals and are missing. The window sash retains their glazed finish, but their sash cords need to be replaced.	The door should be repaired. All of the paint on the woodwork dates to ca. 1880, when the wall and ceiling papers were hung. This paint should be cleaned and touched up; it is not to be painted over. The touch-up paint will have to be custom-mixed. It most closely matches Munsell no. 2.5YR 9/2. The window sash should be removed; their pigmented glaze should be restored, and their sash cords replaced, before reinstallation.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	All of the original door and window hardware in Room 103 is intact. The large brass rod for the bay window drapes is in place, as are the brass tieback drapery hooks. The other curtain rods, for the lace sash curtains shown in the historic photographs of this room, are missing.	[The door and window hardware should be be removed, cleaned, oiled, and reinstalled. The brass drapery rod and tiebacks should be taken down, polished, lacquered, and reinstalled.]
	The stovepipe thimble cover remains in situ.	The cast-iron stovepipe thimble cover should be scraped and repainted with gold paint.
Mechanical Systems	Room 103 contains no modern mechanical systems. A floor register from the ca.-1890 hot-air furnace is located along the south wall, but it is disconnected.	No modern mechanical systems should be installed in Room 103, [with the possible exception of modern intrusion-alarm equipment.] No smoke or heat detectors are to be mounted on the historic ceiling papers.

ROOM 104

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition, although there are some areas of wear in front of the sink and former stove location. The floor is painted red.	The paint should be stripped from the floor, and the original oil finish restored.
Walls	The plaster walls are covered with nine layers of paint, the top layer being pink. The paint is extensively alligatored and peeling. The walls also have several major cracks. The former locations of historic pipe brackets can be seen on the south wall.	The plaster walls surfaces will have to be scraped, to remove all of the loose paint. The former locations of the pipe brackets on the south wall should be marked. The cracks and surface should then be painted off-white (Munsell no. 10Y 8.5/1). The paint should be a semi-gloss, oil-base paint.
Ceiling	The plaster ceiling is significantly deteriorated. Much of the plaster has come away from its keys, and some areas have fallen.	The remaining historic plaster should be consolidated, and the areas where the plaster has fallen repaired. Once repaired, the ceiling should be painted with white calcimine.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	With minor exceptions, all of the kitchen woodwork is intact. The exceptions include the five closet shelves that are missing, and the west-wall cupboard, which has had a second section added to its lower part.	The closet shelves should be replaced. They should be 5 feet 1 inch long, 1 foot one-half inch wide, and seven-eighths of an inch thick. They will be supported by the existing ledger strips. The right-hand door of the lower part of the cupboard should be removed, and the original wainscoting replaced.
	The window sash need repair. The bottom rail of the lower sash of the east window is rotted and will have to be replaced. All sash cords need to be replaced.	The window sash should be repaired. The sash cords should be replaced.
	All of the woodwork, including the window sash, is painted blue.	The paint should be stripped off the woodwork. The American chestnut cupboards and woodwork, not including the window sash, should be restored with their original oil and yellow-varnish finish. The doors should be grained. The sash should be finished with the usual red-pigmented glaze.
Hardware	The original door and window hardware is intact. The windows have different meeting-rail locks, but they match other original meeting-rail locks found elsewhere in the house. The wooden knobs of the west-wall cupboard are missing, as is the stovepipe thimble cover.	The original hardware should be removed, cleaned, oiled, and reinstalled. The wooden cupboard knobs and metal stovepipe cover should be replaced.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Mechanical Systems	The kitchen's only mechanical system is limited electric service. There is a single porcelain fixture located in the center of the ceiling, which is controlled by a switch located on the south wall. There are four outlets in the kitchen, as well as an electric-stove outlet.	All of the existing electric wiring should be removed from the kitchen. New modern maintenance outlets should be installed in the closet and in the cupboards.
Plumbing	The kitchen sink is presently supplied with hot and cold water by a combination of historic and modern piping. The sink drains into the historic plumbing that connects to a modern septic tank. The original water-supply lines to the marble sink have been removed. Modern copper supply lines for a washing machine run across the splashboard of the north wall.	All of the modern copper piping should be removed, and the original three-quarter-inch brass piping restored. The replacement piping should match the existing original brass piping on the east wall. Replacement piping will be needed along the south wall, and from the east-wall sink over to the marble sink on the north wall.
	The faucets of the historic kitchen sink on the east wall are intact. The faucets of the marble sink are missing.	The marble sink should receive faucets matching those of the kitchen sink.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Plumbing (continued)	The force pump that pumped water from the underground cistern up to the attic cistern was located on the south side of the kitchen sink. It is missing, and no photographs have been located showing this pump.	[In the absence of any documentation, the replacement of the force pump is not recommended at this time.]
	The cistern supply pipe, which was a lead pipe 1 inch in diameter that ran between the two cisterns, is missing. However, a hole in the floor of Room 206 indicates where it ran up the east wall.	
	The historic hot-water storage tank originally was located in the upper part of the west-wall cupboard. Water was heated by coils inside the adjacent kitchen stove. This tank has been removed; no documentation regarding its design or size has been found.	[As with the force pump, the lack of documentation about the tank precludes its replacement at this time.]
		Modern fire-alarm and intrusion-alarm systems should be installed.

ROOM 105

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is painted red.	The red paint should be stripped, and the original oil finish restored.
Walls	The oil-cloth wall covering thought to have been used here historically has been removed. The plaster walls are presently covered with a ca.-1940 wallpaper. Under the wallpaper are three layers of peeling paint. The walls also contain some minor cracks.	The modern wallpaper should be stripped from the walls, and the wall surfaces scraped to remove all of the loose paint. The wall surface and cracks then should be patched. It was decided that reproduction of the oil cloth would be impractical; the walls should be painted tan (Munsell no. 2.5Y 8.5/2). The paint should be a semi-gloss, oil-base paint.
Ceiling	The plaster ceiling is generally deteriorated. It has an opening in its south end that provides access to the drains from the bathtub and sink. This opening is covered with a piece of plywood, one eighth of an inch thick and painted white.	The ceiling plaster should be consolidated and patched. The south opening should be filled in. (The second-floor bathroom will not be operational, so there will be no need for a drain clean-out.) The ceiling should be painted with white calcimine.
Woodwork	With the exception of the east-entry door and the hook rack south of the east entry doorway, all of the woodwork is original. The interior doors in Room 105 are grained; the rest of the woodwork is American chestnut finished with oil and yellow varnish.	A reproduction door should be made for the east entry. It should match the historic door, which is partially visible in the historic photographs. On the interior, this door will be grained. The south hook rack should be removed. The finishes on the other woodwork--the graining and varnished oil--should be repaired and cleaned.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	All of the original interior door hardware is in place. The east entry door retains only the hinges of the original door here.	The historic hardware should be removed, cleaned, oiled, and reinstalled. Reproduction hardware should be made for the east entry door. The mortise lock should be similar to the one found on the east basement door. It should have a brown mineral knob on the exterior, and a white knob in the interior.
Mechanical Systems	Room 105 presently has no mechanical systems.	Modern fire-and intrusion-alarm systems should be installed.

ROOM 106

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The existing floor consists of oak boards, 2-1/4 inches wide, laid ca. 1940. It is in good condition, but not historic.	The ca.-1940 floor should be removed, [and the condition of the historic floor assessed. The floor's original, unfinished, random-width pine boards, which will be covered with carpeting, should be restored.]
Walls	The plaster walls are covered with a modern gray latex paint. This paint is flaking and peeling. The walls contain some minor cracks. The plaster above the west-wall mantelpiece is stained and deteriorated, due to water leakage around the chimney.	The plaster walls should be patched, the peeling paint scraped off, and the surface smoothed. A custom reproduction wallpaper, manufactured to match the paper seen in the historic photographs, should be hung in this room. The plaster walls inside the closet should be painted (Munsell no. 10YR 8/4).

Architectural Fabric	Existing Conditions	Restoration Recommendations
Ceiling	The ceiling in the dining room is covered with wooden strapping that was used to hold sheets of pressed cardboard installed ca. 1940. Under the strapping is a layer of ca.-1920 wallpaper. The original plaster is significantly deteriorated. Many of its keys appear to be broken, and it is water-stained.	The remaining pressed-cardboard sheets and strapping should be taken down, and the ca.-1920 wallpaper removed, so that the condition of the original ceiling can be better assessed. It appears that the entire ceiling will have to be replaced. [Historic photographs of the dining room show the ceiling covered with elaborate papers, similar to those on the northwest-parlor ceiling. No samples of the early ceiling papers have been found, so it is not possibly to have them accurately reproduced at this time. Should adequate documentation become available, reproduction papers should be made and hung on the dining room ceiling.] In the meantime, the ceiling should be painted with white calcimine. [The dining room ceiling also originally had a cast-plaster ceiling medallion at its center. If adequate documentation becomes available, it too should be reproduced.]

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	Most of the original door and window hardware in the dining room is intact. Missing is the window-curtain hardware, and the stovepipe thimble and cover.	[The historic hardware should be removed, cleaned, oiled, and reinstalled. When the rooms are refurnished, appropriate reproduction curtain rods should be purchased.] A reproduction stovepipe thimble and cover should be purchased and installed. The cast-iron brackets supporting the mantelpiece should be scraped and painted black.
Mechanical Systems	The dining room presently has a ca.-1950 light fixture in the center of the ceiling. It is controlled by a switch located on the north wall. There is one electrical outlet in the east wall.	All of the existing electrical service--ceiling fixture, switch, and outlet--should be removed. The resulting holes in the plaster and baseboard should be patched. A modern maintenance outlet should be installed in the closet. A hot-air register, matching the register in Room 103, should be installed in the patched area of floor in front of the mantelpiece. This register will not be connected to a hot-air duct. Modern fire- and intrusion-alarm systems should be installed.

ROOM 107

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is painted red.	The red paint should be stripped, and the original oil finished restored.
Walls	The plaster walls are in good condition, with only minor cracks and small holes. The walls are painted with a white latex paint.	All peeling paint should be scraped. Once repaired, the walls should be patched. The walls should be painted salmon (Munsell no. 10YR 8/4). The paint should be a semi-gloss, oil-base paint.
	The plaster ceiling is in good condition, with only minor cracks and small holes. It is painted with a white latex paint.	All the peeling paint should be scraped off the ceiling. It should then be washed with a vinegar solution, patched, and painted with white calcimine.
Woodwork	All of the original pantry woodwork is intact. The south end of the east-wall shelving has been enclosed to form two cupboards. This work appears to have been done ca. 1940. The pantry woodwork is painted with a white latex paint, except for the edges of the shelving and the doors, which retain their original graining. The pantry door leading into the kitchen is stored in the attic.	The later cupboard doors enclosing portions of the east-wall shelving should be removed. [Any damage resulting from their removal should be repaired.] The pantry/kitchen door should be rehung. The woodwork, except for the shelves, should be painted Munsell no. 10YR 8/4. The paint should be a high-gloss, oil-base paint. The original salmon paint on the surfaces of the shelves, and the original graining on the edges of the shelves and the pantry doors, should be cleaned and repaired.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	The pantry door and cupboard retain all of their original hardware.	The original door and cupboard hardware should be removed, cleaned, oiled, and reinstalled.
Mechanical Systems	The pantry has one pull-chain porcelain fixture located on the ceiling. There is also an outlet in the west wall.	The existing ceiling fixture and outlet should be removed, and a modern maintenance outlet installed in a less-conspicuous location, probably in the east wall. Modern fire- and intrusion-alarm systems should be installed.

C. Second-Story Rooms

ROOM 201

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is covered with grass matting, installed ca. 1925, that is in generally good condition.	The grass matting should be removed. If this room is furnished for interpretation, the floor should be carpeted. However, no documentation for the historic carpet here has yet been found.
Walls	The plaster walls in Room 201 are generally in good condition, except for the east wall. This wall has incurred years of water damage, and the plaster is stained and crumbling. With the exception of the east wall, all of the walls in Room 201 are papered with a ca.-1950 wallpaper. The east wall is painted with a white latex paint.	The modern wallpaper should be stripped from the walls, and the plaster patched and consolidated where necessary. [The walls in this room were originally wallpapered; however no photographs or samples of historic wallpaper have been found, making reproduction impossible at this time. Should adequate documentation for this wallpaper be located, it should be reproduced.]

Architectural Fabric	Existing Conditions	Restoration Recommendations
Ceiling	As with the walls, the most deteriorated portion of the ceiling plaster is along the east wall, where water has leaked in around the chimney. There is a major crack in this area of the ceiling, as well as water staining and general crumbling of the plaster. Because this area of plaster has been wet over a number of years, the lath nails also may be rusted away. The ceiling is painted with a white latex paint.	The repair of the plaster ceiling in Room 201 should begin by removing an area of the deteriorated plaster along the east wall to determine the condition of the lath. If the heads of the lath nails have rusted off, the lath should be renailed to the ceiling joists. Areas of total plaster loss should be replastered, and loose areas consolidated. After general patching is completed, the ceiling should be painted with white calcimine.
Woodwork	All of the historic woodwork is intact. The door formerly in the closet doorway was moved from its original location to a new doorway at the rear of the closet. However, this alteration occurred during the historic period. The window sash are in need of general repair--sash-cord replacement, etc.	The door formerly in the closet doorway should not be returned to that location. The window sash should be removed and repaired, and the sash cords replaced, before the sash are reinstalled.
	All of the woodwork, except for the window sash, is painted with a white latex paint. The window sash is finished with red-pigmented glaze.	The painted woodwork should be washed with a nonionic detergent. It then should be sanded lightly and painted with a white, high-gloss, oil-base paint (Munsell no. N9). The glaze on the window sash should be repaired, or else stripped and reapplied. The choice should be determined by experimentation.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	All of the historic door and window hardware in Room 201 is intact. The only piece of hardware missing from the room is the stovepipe thimble and cover that were located in the east wall.	The original door and window hardware should be removed, cleaned, oiled, and reinstalled. A reproduction stovepipe thimble and cover, matching those found on the first floor, should be set into the east wall. Since working stoves will not be installed, the thimbles need not be set into the chimney flues.
Mechanical Systems	One electrical outlet, installed ca. 1930, is located in the east-wall baseboard.	The electrical outlet should be removed, and the baseboard patched. A maintenance outlet should be installed in the passage between Rooms 201 and 204. Modern fire-alarm and intrusion-alarm equipment should be installed.

ROOM 202

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor in Room 202 is in good condition. It is painted with a modern gray paint.	The gray paint should be stripped and the floorboards left unfinished. When the hall is furnished, its floor will be carpeted. To date, no documentation for the historic carpet has been located.
Walls	The plaster walls have some minor cracks, but are generally in good condition. They are painted with a modern gray latex paint that is peeling.	The plaster walls should be patched, the peeling paint scraped, and the wall surface smoothed. A custom reproduction of the historic striped floral wallpaper should be hung.
Ceiling	The west end of the hall ceiling is generally in good repair, with only minor cracks and holes. The east end of the ceiling is markedly deteriorated; part of it has fallen. This damage was caused by water leaking in around the base of the cupola. The ceiling is painted with a white latex paint.	The exposed lath nails at the east end of the ceiling should be checked to determine if their heads have rusted off. If necessary, the lath should be renailed. The area of total plaster loss should be replastered, and loose areas consolidated. This should be followed by general patching, and the application of a coat of white calcimine paint.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	All of the historic woodwork in Room 202 is intact. The window sash are in general need of repair.	The window sash should be removed and repaired, and the sash cords replaced.
	Most of the woodwork in Room 202 is painted white. The exceptions are the mahogany stair balustrade, which is stained and lacquered, and the window sash, which are finished with the typical red-pigmented glaze.	The painted woodwork should be washed with a nonionic detergent. It then should be sanded lightly and painted with a white, high-gloss, oil-base paint (Munsell no. N9). The finish on the stair balustrade should be repaired and cleaned. The glaze on the window sash should be repaired, or stripped and reapplied, before the sash are reinstalled.
Hardware	All of the historic door and window hardware in Room 202 is intact.	The original door and window hardware should be removed, cleaned, oiled, and reinstalled.
Mechanical Systems	One electrical outlet, installed ca. 1930, is located in the north-wall baseboard.	The electrical outlet should be removed, and the baseboard patched.
		Modern fire-alarm and intrusion-alarm equipment should be installed.

ROOM 203

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is covered with grass matting, installed ca. 1925, that is in generally good condition.	The grass matting should be removed. [If this room is furnished for interpretation, the floor will be carpeted. However, to date, no documentation for the historic carpet in Room 203 has been found.]
Walls	The plaster walls in Room 203 appear to be in good condition. They are presently covered with a ca.-1900 rococo wallpaper, so that a completely accurate assessment of their condition is not possible. There does appear to be some slight water damage along the east wall, due to leaking around the chimney.	[Some minimal consolidation of the plaster walls may be necessary. This should be done at the time the rococo wallpaper--which dates to the historic period for the house--is conserved.]
Ceiling	The ceiling is generally in good repair. There is some minor water damage along the east wall. The entire ceiling is painted with a white latex paint.	The ceiling plaster should be patched, consolidated, and painted with white calcimine.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	All of the original woodwork is intact. The windows are in need of the typical repairs.	The windows should be removed and repaired, and the sash cords replaced.
	With the exception of the window sash, all the woodwork is painted with a white latex paint. The window sash are finished with red-pigmented glaze.	The painted woodwork should be washed with a nonionic detergent. It then should be sanded lightly and painted with a white, high-gloss, oil-base paint (Munsell no. N9/). The glaze on the window sash should be repaired, or stripped and reapplied, before the sash are reinstalled.
Hardware	All of the historic door and window hardware is intact. The only piece of hardware missing from the room is the stovepipe thimble and cover that were located in the east wall.	The original door and window hardware should be removed, cleaned, oiled, and reinstalled. A reproduction stovepipe thimble and cover, matching those on the first floor, should be set into the east wall.

ROOM 204

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is presently covered with grass matting installed ca. 1925. The grass matting is worn, and there is a torn area in the center of the room.	The grass matting should be removed. If the room is furnished for interpretation, the floor should be carpeted. No documentation for this carpet has been found to date.
Walls	The plaster walls in this room are generally in good repair. They are presently covered with a ca.-1950 wallpaper.	The modern wallpaper should be stripped from the walls, and the plaster patched and consolidated. A reproduction wallpaper--based on the samples found under the southwest doorway's casing--should be hung.
Ceiling	The ceiling is generally in good condition, except along the west wall, where there has been extensive water damage.	As in Room 201, repair of the plaster ceiling in Room 204 should begin with the removal of a small area of the deteriorated plaster to determine the condition of the lath. If the heads of the lath nails have rusted off, the lath should be renailed to the ceiling joists. Areas of total plaster loss should be replastered, and loose areas consolidated. After general patching is completed, the ceiling should be painted with white calcimine.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	All of the original woodwork is intact. As noted in the text of the report, the partition containing the southwest doorway in this room is an early alteration. The windows are in need of the typical repairs.	The partition containing the southwest doorway should not be removed. The window sash should be taken out and repaired.
	Most of the woodwork is painted with a white latex paint. The doors are grained to imitate a light-colored wood, while their panel moldings are grained to imitate a dark-colored wood. This is the doors' original finish, and it is in good condition. The window sash are finished with red-pigmented glaze.	The painted woodwork should be washed with a nonionic detergent, sanded lightly, and painted with a white, high-gloss, oil-base paint (Munsell no. N9/). The graining on the doors should be cleaned, and damaged areas repaired as necessary. The glaze on the window sash should be restored, or else removed and reapplied, before the sash are reinstalled.
Hardware	All of the historic door and window hardware is intact. The stovepipe thimble and cover, which were located in the west wall, are missing.	The historic hardware should be removed, cleaned, oiled, and reinstalled. A reproduction stovepipe thimble and cover, matching those on the first floor, should be set into the west wall.
Mechanical Systems	There is one electrical outlet in the west-wall baseboard.	The existing electrical outlet should be removed, and the baseboard patched. A modern maintenance outlet will be installed in the closet. Modern fire-alarm and intrusion-alarm equipment should be installed.

ROOM 205

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is covered with a modern gray paint.	The paint should be stripped, and all floorboards left unfinished.
Walls	The plaster walls are covered with a oil-cloth "paper" hung ca. 1900. It is therefore difficult to determine the condition of the plaster walls. The bond of the paper to the plaster walls is good, except in several small areas.	No repairs are recommended at this time for the plaster walls. Although the wall covering in Room 205 is not original, it dates to the historic period and should be conserved.
Ceiling	The ceiling is in good condition, with only minor cracks and small areas of peeling paint.	The cracks should be patched, the peeling paint scraped, and the surface smoothed. The ceiling then should be painted with white calcimine.
Woodwork	All of the original woodwork in Room 205 is intact.	
	The casings of the doors and transom window are painted white; the doors are grained.	The painted woodwork should be washed with a nonionic detergent, sanded lightly, and painted with a white, high-gloss, oil-base paint (Munsell no. N9/). The grained finish of the doors should be cleaned, and any scratches or damaged areas repaired.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	All of the original hardware is intact.	The original hardware should be removed, cleaned, oiled, and reinstalled.
Mechanical Systems	The back hall contains no mechanical systems.	Modern fire-alarm and intrusion-alarm equipment should be installed.

ROOM 206

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is covered with modern gray paint.	No restoration work is recommended on the floor at this time. [If the room is furnished for interpretation, this floor should be carpeted. No documentation has been found for this carpet.]
Walls	The walls are covered with two layers of modern wallpaper. The wallpaper peeling off the walls in large sheets. Where exposed, the plaster is generally in good condition. The area of greatest deterioration is on the west wall, where the plaster is water-stained and crumbling.	The modern wallpaper should be stripped from the walls, and the plaster walls consolidated where necessary. [The walls in this room were originally wallpapered; however, no photographs or samples of this wallpaper have been found, making reproduction impossible at this time. Should adequate documentation for this wallpaper be located, it should be reproduced.]
Ceiling	As with the walls, the most deteriorated portion of the ceiling plaster is along the west wall, where water has leaked in around the chimney. The ceiling is painted with white calcimine.	The repair of the plaster ceiling in Room 206 should begin with the removal of an area of deteriorated plaster along the west wall to determine the condition of the lath. If the heads of the lath nails have rusted off, the lath should be renailed to the plaster joists. Areas of total plaster loss should be replastered, and loose areas consolidated. After general patching is completed, the ceiling should be washed with a vinegar solution and painted with white calcimine.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	All of the historic woodwork in Room 206 is intact. The window sash needs the typical repairs.	The window sash should be removed and repaired, and the sash cords replaced.
	Most of the woodwork is painted white. The doors, drawers, and cupboard door are grained. The window sash are finished with the usual red-pigmented glaze.	The painted woodwork should be washed with a nonionic detergent, sanded lightly, and painted with a white, high-gloss oil-base paint (Munsell no. N9/). The finish on the grained woodwork should be cleaned and repaired. The glaze on the sash should be restored, or removed and reapplied, before the sash are reinstalled.
Hardware	All of the hardware in Room 206 is intact. The only element missing is the stovepipe thimble and cover.	The original hardware should be removed, cleaned, oiled, and reinstalled. A reproduction stovepipe thimble should be set into the west wall.
Mechanical Systems	There is one electrical outlet, installed ca. 1930, in the east-wall baseboard.	The existing outlet should be removed, and the baseboard patched. A modern maintenance outlet should be installed in the closet.
		Modern fire-alarm and intrusion-alarm equipment should be installed.
Plumbing	The lead pipe connecting the underground cistern and the attic cistern ran up the east wall of Room 206. Holes in the floor and ceiling identify the location of this pipe. It was removed ca. 1950.	A lead pipe 1 inch in diameter should be reinstalled, running up the east wall of the room.

ROOM 207

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor consists of fir boards 3-1/4 inches wide that were installed ca. 1935. It is in good condition, and has a shellaced finish.	Since the historic bathroom will not be restored at this time, no work is recommended on the floor. The original finish floor is unknown.
Walls	The plaster walls are generally deteriorated, with multiple minor cracks and holes. The paint on the plaster walls is peeling.	The peeling paint should be scraped from the plaster walls, and their surfaces smoothed. The walls then should be painted with a semi-gloss, oil-base paint (Munsell no. 10YR 9/1).
Ceiling	The ceiling is markedly deteriorated, with roughly a 2-foot-wide area of loss at its north end. Around 1950, the plaster ceiling was covered with sheets of pressed cardboard that were removed during the preparation of this report.	All of the remaining ceiling plaster will require consolidation. Areas of loss should be replastered. The entire ceiling should be washed with a vinegar solution to remove the residue of old calcimine paint. The ceiling should then be painted with white calcimine.
Woodwork	All of the original bathroom woodwork, except for the wood-encased original bathroom fixtures, is complete. As discussed in the text of this report, when the original bathroom fixtures were removed ca. 1935, narrow matched boards were used to patch the walls. The window sash need the typical repairs.	For the present, the narrow, matched-board sheathing from ca. 1935 should be left in place. The window sash should be removed and repaired, and the sash cords replaced.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork (continued)	Originally, all of the bathroom woodwork was grained, except for the window sash, which were finished with the typical red-pigmented glaze. All of the woodwork is presently painted over with white latex paint.	All of the bathroom woodwork should be regrained, except for the window sash. These should have their original red-pigmented glaze restored.
Hardware	The original door and window hardware is intact. The towel rack on the south-wall door appears to date to the ca.-1935 remodeling of the bathroom.	All of the original hardware should be removed, cleaned, oiled, and reinstalled.
Mechanical Systems	The existing bathroom fixtures, except for the toilet, date to the ca.-1935 remodeling of the bathroom. The toilet dates to ca. 1950. The brass water-supply lines to the bathtub and sink also date to the ca.-1935 remodeling. The water to this bathroom is presently shut off. If connected, the existing fixtures could be made operational.	Since the house is to be restored to its appearance ca. 1913, the existing bathroom fixtures should be removed. Afterwards, it is recommended that the bathroom be left empty. For purposes of interpretation, the original plan for the second floor can be used to show the location of the fixtures, along with Irma Penniman Kahn's description of these fixtures. Also, the extant physical evidence indicating the height of the water-closet seat, the tub casing, and the sink cabinet can be pointed out. An illustration of a bathroom from this period might be used for interpreting this room. Unless substantially more documentation for the wood-encased bathroom fixtures is located, no attempt should be made to reconstruct them.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Mechanical Systems (continued)	The bathroom has one electrical outlet, located in the sloping plaster wall above the sink.	The existing electrical outlet should be removed, and the plaster wall patched. Modern fire-alarm and intrusion-alarm equipment should be installed.

D. Attic Rooms

ATTIC STAIR

Architectural Fabric	Existing Conditions	Restoration Recommendations
Stair	The attic stair is in sound condition.	No structural work is recommended for the stair.
	The stair is presently painted gray.	The stair should be painted tan (Munsell no. 10YR 9/1).
Walls	The plaster walls that enclose the stair are generally in good condition.	No plaster repairs are needed.
	The walls are painted blue. The paint is peeling.	The peeling paint should be scraped, and the wall surface smoothed. The walls then should be painted tan (Munsell no. 10YR 9/1).

ROOM 301

Architectural Fabric	Existing Conditions	Restoration Recommendations
	The unfinished attic space is structurally sound. Some of the roof framing members and sheathing boards around the chimneys are rotted.	The rotted framing members and sheathing boards should be replaced when the wood-shingle roof is replaced in 1985.
	There are no mechanical systems in this room.	Modern fire-alarm and intrusion-alarm equipment should be installed.

ROOM 302

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition and unfinished.	No work is recommended on the floor.
Walls	The plaster walls are cracked; in some areas, the plaster has pulled away from the lath. The walls are presently unpainted; they were originally wallpapered.	The plaster should be patched and consolidated. No samples of historic wallpaper for this room have been found.
Ceiling	The plaster ceiling contains multiple cracks. There is also some water damage.	The ceiling plaster should be patched and consolidated. It should not be painted.
Woodwork	All of the original woodwork in Room 302, except the dormer window's casing, is intact.	A casing should be made for the dormer window. It should be unmolded, resembling the casing of the doorway. It should be painted gray (Munsell no. 10YR 8/1) to match the other woodwork in the room. Since this paint should match the historic paint, custom mixing may be necessary.
	The original woodwork retains its original gray paint.	The original gray paint on the woodwork should not be painted over.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	Most of the hardware in Room 302 is intact. The latch is missing from the door.	The existing hardware should be removed, cleaned, oiled, and reinstalled. A replacement latch should be located for the door. It may be desirable to hinge the dormer window sash, so that it can be opened to ventilate the attic space.
Mechanical Systems	Room 302 presently has no mechanical systems.	Modern fire-alarm equipment should be installed in this room.

CUPOLA

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The cupola floor is in good condition. It is covered with modern gray paint.	The modern gray paint should be stripped and the floorboards left unfinished.
Walls	The plaster walls in the cupola are significantly deteriorated. The portion of the walls under the windows has been replaced with modern plasterboard.	The modern plasterboard should be removed. Wooden lath should be reinstalled, and the portion of the walls under the windows replastered. The walls then should be painted Munsell no. 2.5Y 8.5/2. A semi-gloss, oil-base paint should be used.
Ceiling	The entire plaster ceiling has fallen.	The wooden lath of the ceiling should be renailed and replastered. It should be painted the same color as the walls (Munsell no. 2.5Y 8.5/2).
Woodwork	All of the original cupola woodwork, except for the window sash, is intact. The window sash appear to have been replaced as part of the 1964 exterior renovation work.	

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork (continued)	Most of the cupola woodwork is painted white. Some of the replacement sash is not painted.	The woodwork should be washed with a nonionic detergent, sanded lightly, and painted with a white, high-gloss, oil-base paint (Munsell no. N9/). The elements of the window sash that are painted should be stripped, and all sash elements should be finished with a red-pigmented glaze.
Hardware	All of the original cupola hardware is intact. When the window sash was replaced, the original hardware was reused.	The original hardware should be removed, cleaned, oiled, and reinstalled.
Mechanical Systems	The cupola presently contains no mechanical systems.	Modern fire-alarm and intrusion-alarm equipment should be installed.

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IX. APPENDICES

APPENDIX A.

Original Specification and Drawings

for the

Captain Edward Penniman House

Specifications

Of the materials and workmanship required in the Erection of a Dwelling for Edward Penniman to be located at Eastham. — Mass

Dimensions.

For dimensions of House. Height of Stories, Dimension. and Subdivisions of the several Stories see Drawings.

Frame.

The frame to be of Spruce or Hemlock. to be good Sound square Edged Lumber. Outside Sills 6×7 in Tie Sills 7×7 in. Joist for the first floor 3×7 in. Posts. 4×7 in Plates 6×6 in. Tie beams 6×7 in Floor joist for the second floor 2×10 inches. Studding 3×4 in Jack or Cap Studding may be 2×4 in. Joist for the third floor. 2×7 in. Rafters for the sharp Roof, to be 3×5 in Hip Rafters, 2×7 in for other rafters see Bill of frame. The frame to

be put together in the usual thorough manner. ※

Inclosing Boards.

The walls and Roofs to be covered with good square edged sound seasoned inch boards. may be of Pine or Hemlock. All to be thoroughly nailed.

Shingles.

All the roofs Except Porticos ~~to be~~ and Bay Windows to be shingled. the shingles to be of the first quality of Eastern Cedar Cliff shingles. the sharp Roofs, the shingles may be laid 4¾ inches to the weather. on the flat roofs. laid not ovver 4½ inches, All slash or swallow tailed shingles will be rejected— Shingle to be nailed with Smeeds Iron Nails— the Porticos and Bay Window roofs to be Tined the Tin to be the first quality roofing Tin. And to be put on in the usual way locked and soldered joints. All projections made tight where they connect with the Main building.

The [illegible] joist where they come to the outside walls, to be supported, by halveing a board into the studding and the Rafters. the joist to be spiked to the studding and Rafters. the Plates to be stayed to the floor joist to prevent the roof from spreading.

Floor joist framed 16 inches from Centre to Centre.

The Exterior finish, such as Cornices. Portico Bay Windows. Observatory, Dormer or Lutheran Windows. Quoins or the Corners of House. All to be put up agreeable to detail Drawings. of the best of Lumber and workmanship. the Corners of the House to be Ceiled with narrow boards before the quoins are put on. the quoins will be 1 3/4 inches thick. the Main Roof from the Dormer Window sills to the gutter to be Lined. the lining to turn up back of the Ceiling, and to turn up. into a groove in the Window sill, See full size Drawing.

Clapboarding.

The Walls to be Clapboarded with the first quality of Eastern Pine Clapboards. Laid to the weather not to Exceed 4 inches. the Portico to be Ceiled overhead with narrow boards tongued and beaded. To be 4 Tin Conductors from the Main Cornice to the Cistern in the Cellar. also 2

from the upper roof to the Cistern in the attic. To be 2 inches in diameter. to be painted two coats on the outside and one inside. to be connected with the gutters in the usual way with Lead Pipe. to be short Lead Pipes from the Portico and Bay Windows.

Windows.

Windows as per Plan. Sashes 1½ inches thick. all to be hung with weights in the usual way. the Pullies. Cords. and Sash fastenings to be of a good quality. Glass in the first story to be 16×32 in Glass in the second story to be 15×30 in those in the Observatory to be 14×16 in. those in the Cellar to be 10×14 in. Glass to be the first quality of French Glass. under Plate. For Windows in the Book-loft see drawings. You had better lay or line down on a floor. the Bay Windows full size. get the width of your sashes. and then Equalize the width on the bottoms. have

the middle Dormer 7½ inches wider then the others. make a Mullion Window of it. this window to have Columns on the sides as will be seen on Drawing. other Windows on the roof to have Pilasters with Brackets. see full size Drawing. the centre Window on the back side to be the same size as the front. But to be plain. Without Columns. the Sashes to project on a line of the studding below. I do this to save all the room in the Bath room. the Bath room will be plastered on to the studding and rafters. Reduce the Plate down to the size of the Rafters. Glass in the Observatory to 14 × 16 in. The Horisontal Cornices to the Dormer Windows. will be all on a Level. the Ridge or apex of the middle Dormer Windows. will Extend up some 3 inches into the upper Cornice.

the foundation for the Bay Windows to be three inches
longer then the sills to admit of a Moulding
outside of the boarding.

Blinds

All the Windows to have Blinds. to be 1/8 inch thick
made of good stock. the lower half to be swivel
slats. all to be hung complete with the most
approved fastenings.

Floors

All the floors except the bookroom. and Porticos
to be Double thickness of inch boards. the under
thickness. or floor may be laid from boards ta-
-ken from the old house, the upper thickness or
top floor to be of Spruce not over 7 inches wide
all laid to brake joints over the under floor
the floor in the bookroom to be of Southern
pine. the Porticos to be of Southern pine 1/8 inch
thick Tongued. and not over 6 inches wide.
Outside steps to be of Plank in the usual way.

Masonry

To Excavate and stone up a Cellar the entire size of the House (Exclusive of the projection 7½ feet deep, in the clear of floor joist. Said Wall to be built of good stones to make a strong wall. to build an outside Cellarway with stone steps: to build a Cistern as will be seen on Basement plan. the wall to be built of Bricks 8 in thick. and lined with Bricks laid Edgi wise in Cement Mortar. to build 8 inch Brick Piers where indicated on the plan. the Piers and Cistern may be built of the Bricks from the old Chimney. the Cistern to have an overflow pipe.

the underpining to be 2 feet wide of split stones. to be Plinths on the Corners to receive the groins. said Plinths to project 4 inches from the sill. and to be 18 inches broad on the face. To Lay all foundations below the frost from the Portico Bay Windows. and Back Porch.

Chimneys To be two Chimneys as will be seen on Drawing to commence on good stone foundations. and Doped out agreeable to design with the first-quality of sand weather Bricks. to be two flues in Each Chimney Equal to 8 x 12 inches Each. to be Plastered or Pargeted. Stone Pipe thimbles put in where directed. To furnish and set a Mash Boiler. in the Basement. Boiler to be not less than 20 inches in Diameter. Bricks in the old Chimney may be used in the new. when not Exposed to view.

Plastering

All the rooms. Halls. Closets. and Stairways. as also the Observatory. and a room in the Rock loft to be Lathed and Plastered. the laths to be of a good quality free from Sap Stained Knots.. Plastering, the first Coat to be a Common brown Coat of Lime. Sand. Hair. in proportions. to make a Strong Mortar. and to be put on to a good thickness

Partitions

Partitions set of 2 in Plank. three side of the doors to be 7 in wide all others 4 in. the Partitions side of the back stairs. and all others. where they are supported in the middle maybe of inch boards, All Partitions set for 16 inch Nailings. the over head Ceilings and walls furred for 16 inch nailings

Stairs.

the front stairs to be an open hand rail staircase. Treads 1⅛ inch thick. to project with a nosing in this form ⌐. the Post. Handrail. and Balusters to be of Mahogany. the Post to be 8 inches in diameter. Rail 3½ in. Balusters 1¾ inches. Post and Balusters turned to some good design - Back stairs partitioned up with a door at the bottom. stairs to the attic and observatory in the same way. Basement stairs to have Plank stringers! the space under the front stairs may be left open for a Table and Hat-rack. or it may

be partitioned off with doors for a Closet as shall be decided by the Proprietor.

The stairs to the attic, and Observatory, must be carried forward as will be seen by dotted lines on Chamber floor Plan at A to give Head Room.

Doors The front door to be in form agreeable to Design. to be 1 7/8 inches thick. and made to receive Glass in the upper Panels. To be 7 feet 8 inches high. 3 feet 2 inches wide. Inside doors on the first floor to be 7 feet 4 inches high. those from the Main Hall to be 3 feet wide. Closets doors. and doors to stairways to be 7 & 4 inches high and widths to suit the various openings. all to be 1 1/2 inches thick. Doors on the second floor to be 7 feet high 1 1/4 inches thick and widths to suit the openings. those on the third floor to be 1 1/8 inch thick. Back door to be 1 3/4 inch thick. the outside Cellarway door to be 1 3/4 inches thick, to be a sash door. the Closet door in the Basement to be 1 1/8 in thick. All doors to be well propotioned four Paneled. those on the first and second floors, to have mouldings. All the doors to be made of the best of Eastern soft pine, thoroughly seasoned. and to

be hung with suitable loose jointed Butts. And all to be secured with Mortice Knob Latches. to be Locks when directed by the Proprietor. the Knobs for the front door to be silver Plated. all others to be White Porcelain. or Colored mineral as shall be directed (the Glass in the front door to be furnished by the Proprietor)

The Kitchen to be Ceiled up to the Windows with narrow Boards beaded. the Bath room to be ceiled up with Black Walnut. the boards to be not over 3 inches wide to be Tongued and beaded. All to be Coppeded in this form ⊤. the Sink. Dressers. and Wash bowl in the Cook room or Kitchen to be ceiled up with Doors. Also to fit a place for a Flour bowel. and Pump. the Sink to be of Large Size. the Wash. Bowl, in the Kitchen and Bath room, to have 2 Drawers under each. the Sink, to have a waste pipe of Lead. Also a Sink in the Wash-

room ... the Basement. with Waste pipes to
connect with the Cellar Drain.
all Closets on the first and second floors to
be located agreeable to Plan. to be shelved,
and pins. or hooks. for hanging Clothes in the
usual way. the Pantry to be fully shelved
as shall be directed - and to have four
Drawers. The Mantle Piece in the Bookroom
or Kitchen to be of wood. (All others to be of
Marble on Brackets and furnished by the
Proprietors) But to be put up by the Contractor.
A Cistern to be built in the attic directly
over the Bathroom. and to come down to.
7 feet from the attic floor. making the Bath
room 7 feet high. and the ~~Bath~~ Cistern
2 feet deep. the Cistern to be made of plank
thoroughly seemed and lined with sheet
Lead. the Cistern to have an overflow
pipe. and pipes to lead water to the

Wash Bowles in the Bathroom. and Cook room Also Pipes to the Wash Bowls from the Hot Water Tank. the Soil Pipe from the Water Seat or Trap to be 4 inches in diameter. all of the Waste. and overflow pipes to connect with the Main Drain from the Cellar. the Main Drain to have a Bess Poon to prevent the stench from coming up the Pipes — All the above Articles such as Bath Tub. Wash Bowls. Water Seat. Pipes, and Hot water Tank to be of a good quality, and to be put up in a Workmanlike manner.

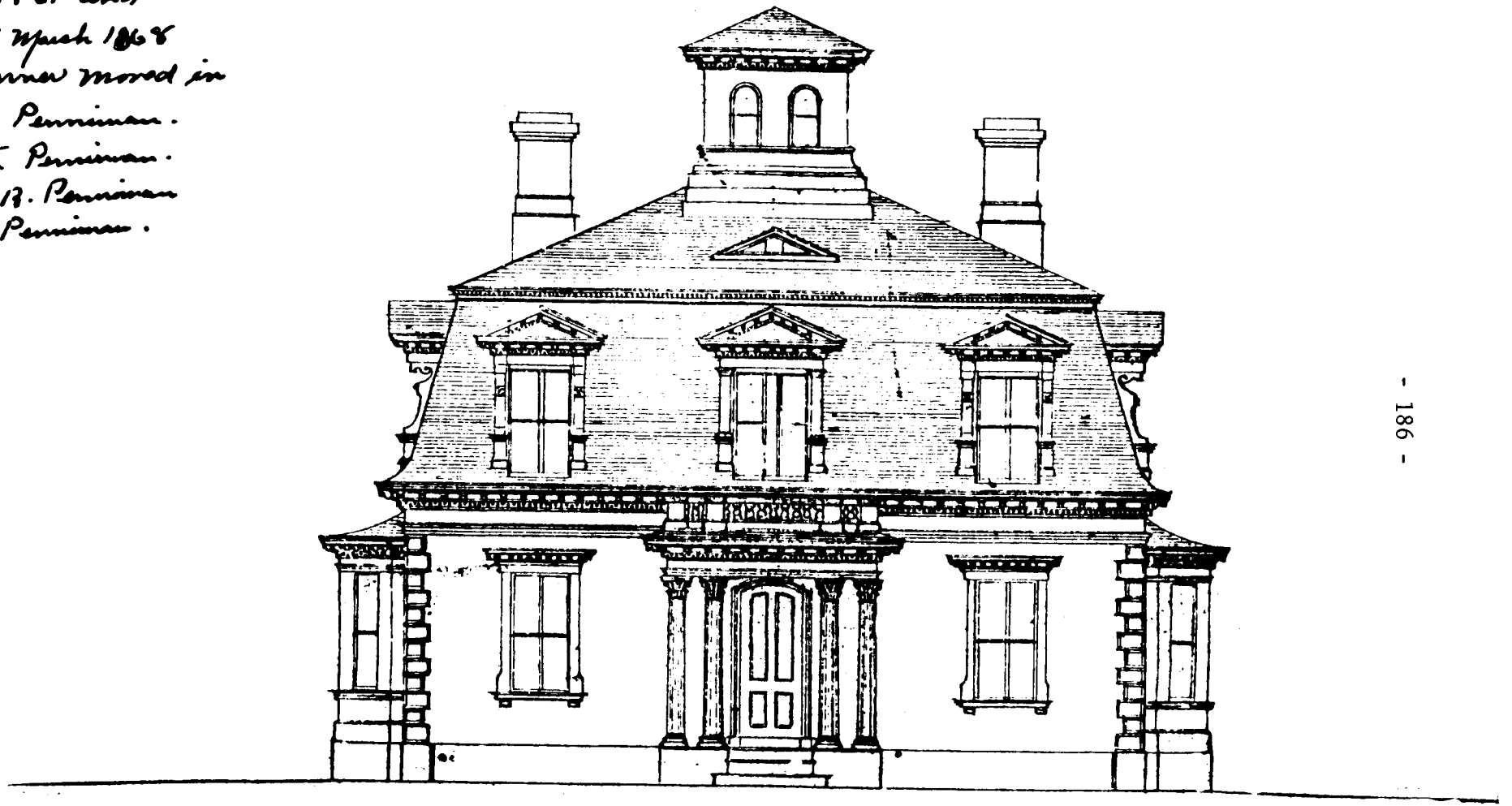
The Base boards in all the Rooms to be plain with Rounded Top Edge. 8 inches wide the same for the room in the Cook Loft. For Base on the first and Second floor see Drawings. Also for finish round the doors and Windows. the Windows in the Parlor, Sitting room, and Dining room, to have Panel Backs —

the Ceiling in the book room and Bathroom, the joints to be perpendicular to the floor - also to Ceil the Observatory up to the Window sills.

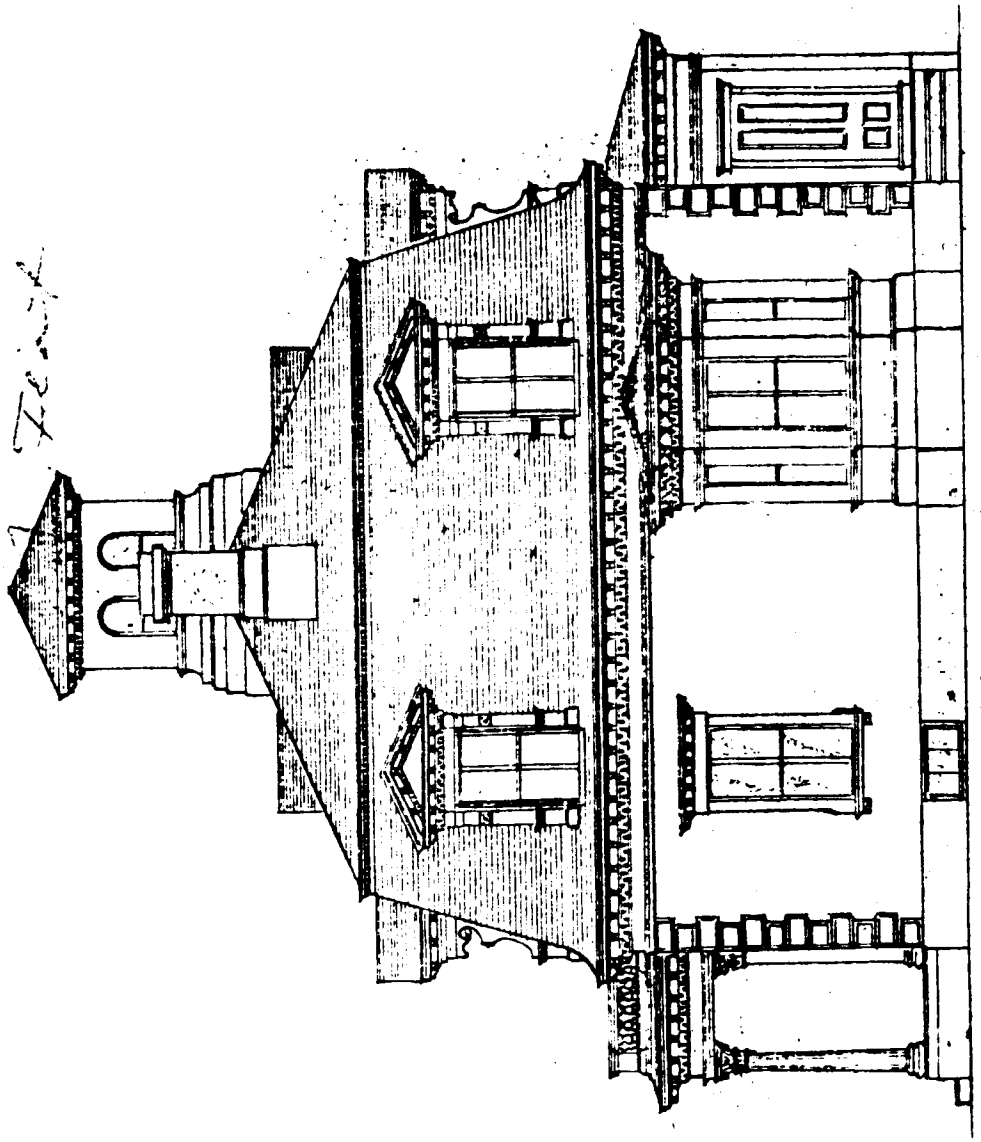
the wash Bowls to be set in Marble.

* the underpining to be well backed up and the underpining. as also the Cellar wall. to be well pointed with mortar. the underpining to be handsomely lined off on the Top Edge to receive the sill

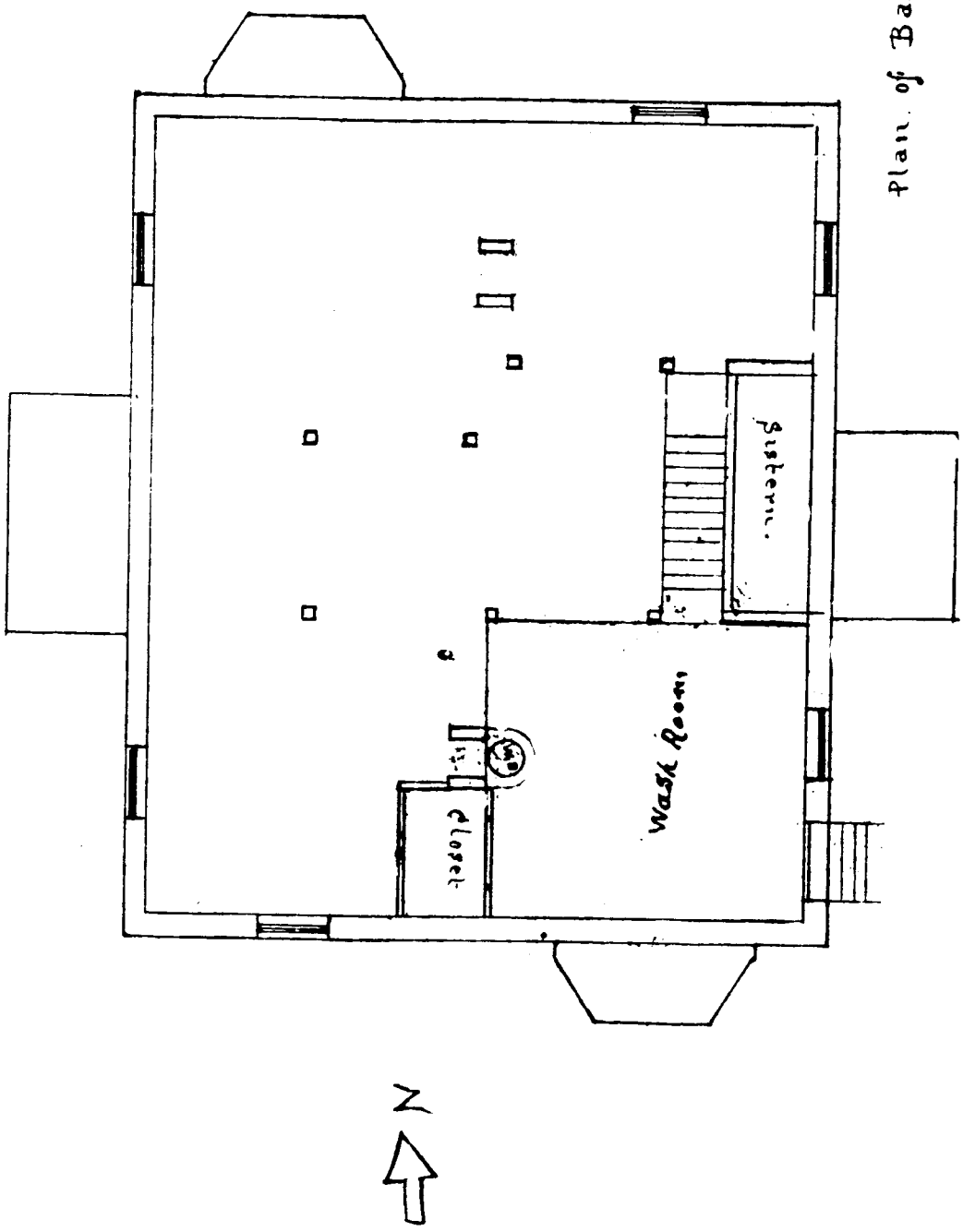
One year building by the days work.
Commenced
March 1867 and
Finished March 1868
when owner moved in
Edward Penniman.
B. Augusta Penniman.
Eugene B. Penniman
Bessie Penniman.

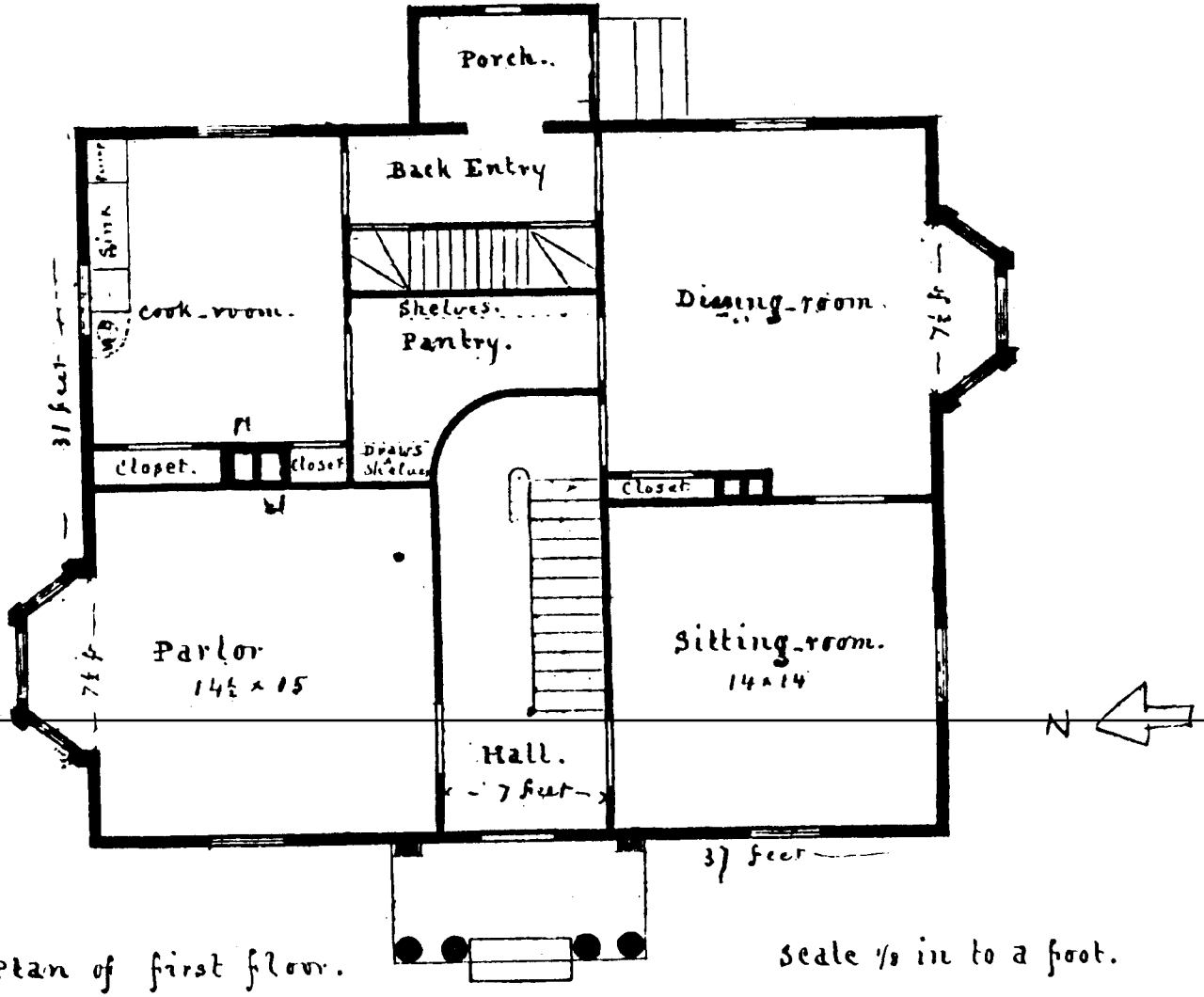


Front Elevation



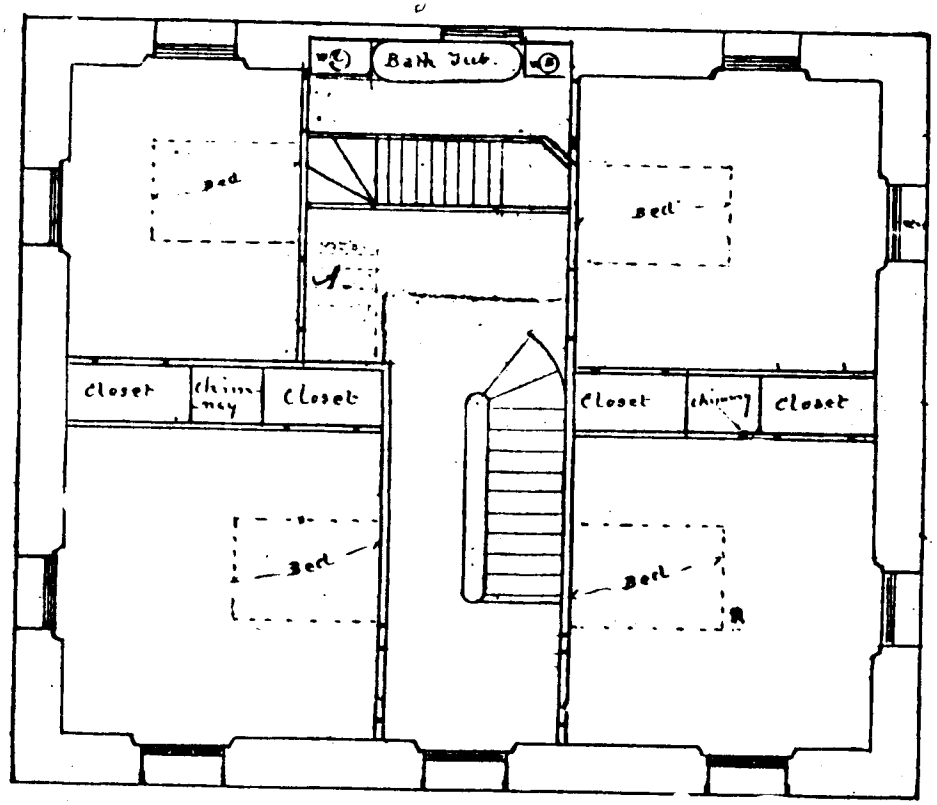
South side Elevation.


Plan of Basement.
Cistern.
Wash Room
Closet
N

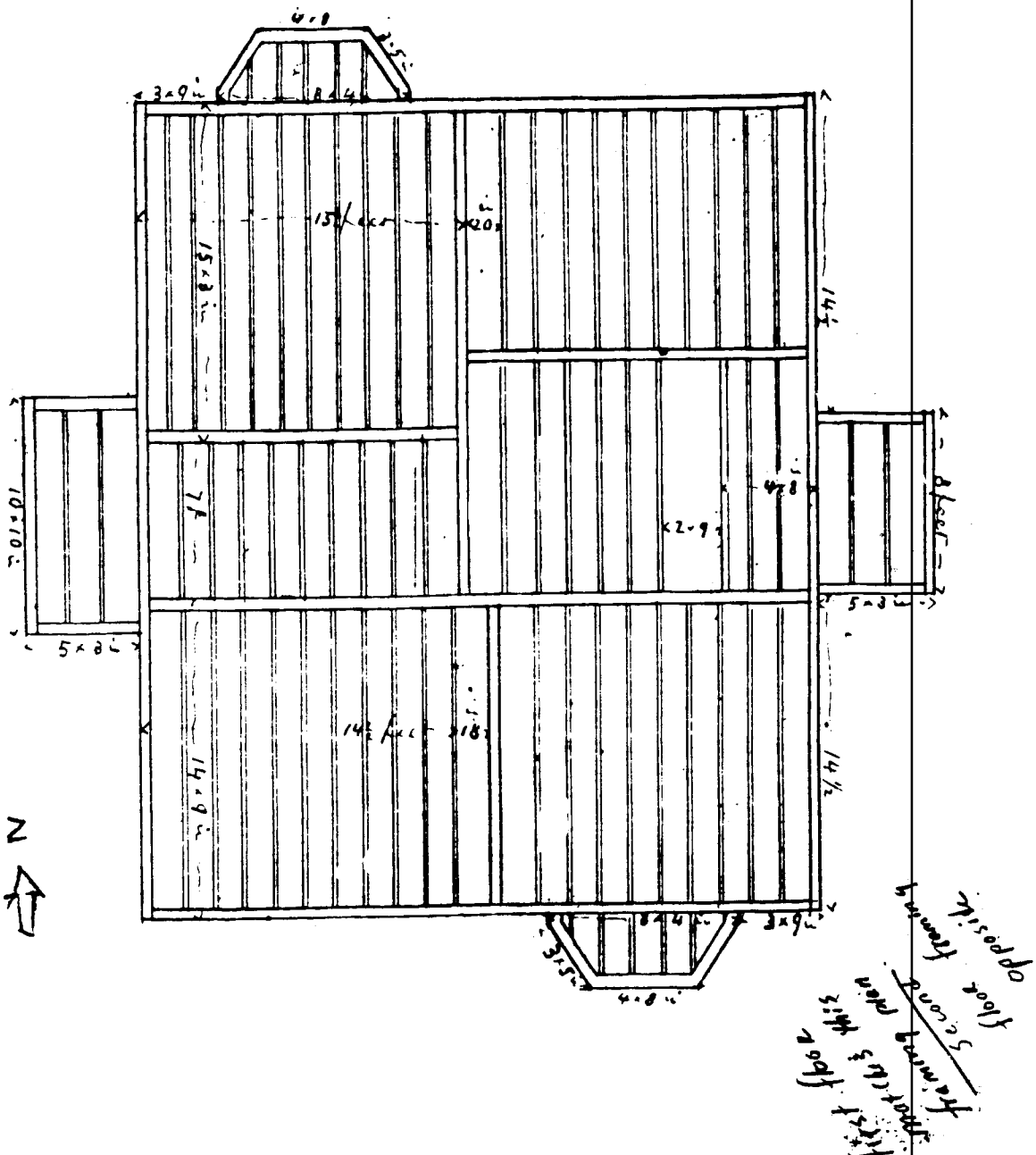


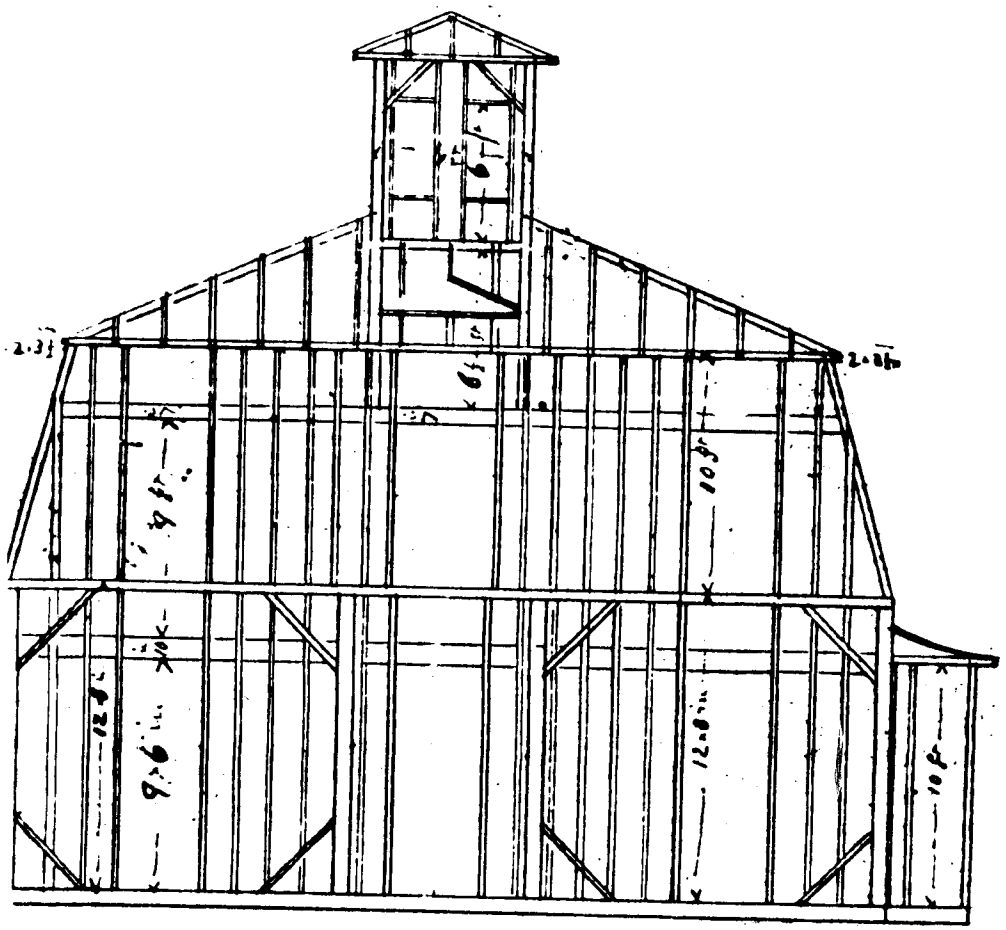
Plan of first flow.

Scale ⅛ in to a foot.



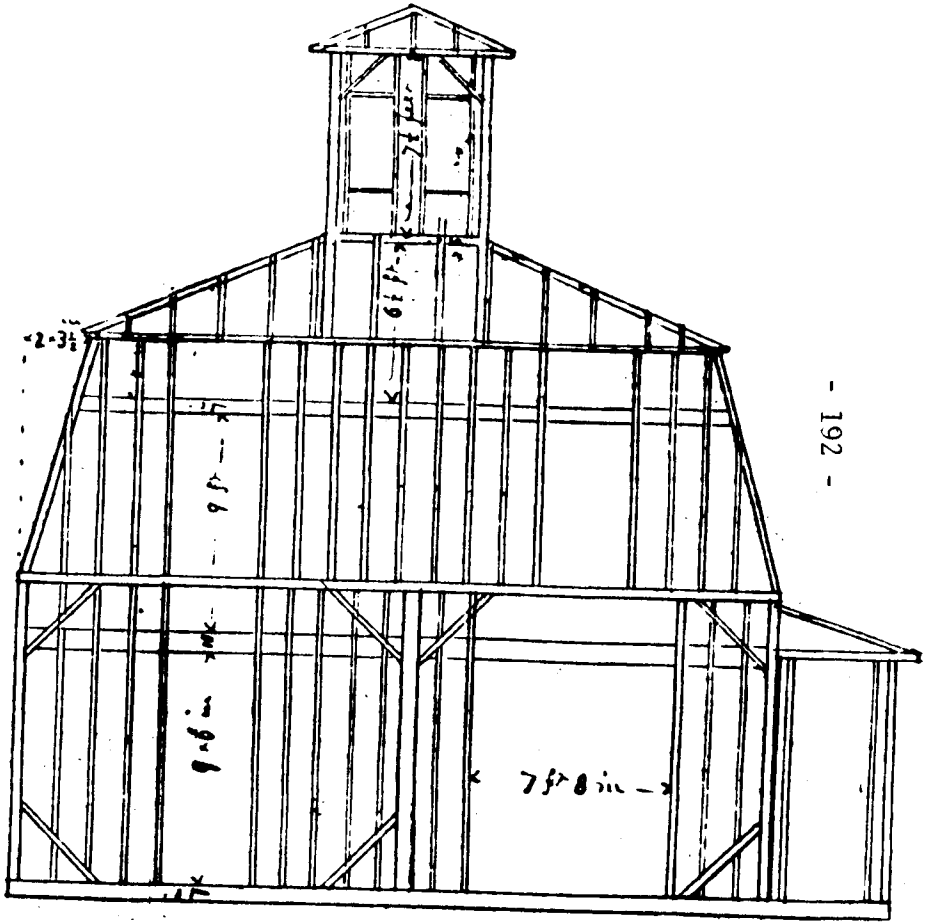
Plan of Second floor. Scale ⅛ in to a foot.


N
Front
first floor matches this framing plan
Second floor framing opposite



Front Framework.

Scale ½ in to a foot.



South End.

APPENDIX B.

Entries from Captain Penniman's Accountbook for Expenses of Building the House

(House built in 1868)
Expenses in Building a House

June 1868	17	To Josiah Knowles & James Rogers	50.00
"	19	Freight on Lumber	148.67
"	"	S. K. Eaton	40.00
"	"	Paid R. Davis & Co. for lumber	851.60
July	1	Paid James Rogers for digging cellar	15.00
"	"	Paid Herbert Knowles	1.00
"	7	T. D. Knowles, carting lumber	12.60
"	"	Seth Knowles, " "	2.50
July	8	Edmond Knowles, " "	11.90
July	11	Freight on Shingles	15.00
"	"	James Rogers, Carting Stone	10.00
"	24	W. Knowles, Carting Stone	16.00
"	25	James Rogers, Work on Cellar	12.30
"	"	Herbert Knowles, Cleaning brick	2.00
"	26	E. K. Pine Building Cistern	12.50
"	28	Herbert	.72
Aug.	6	Paid Mr. Rome Building Cellar	27.00
"	9	Paid Stilman Doane Grouting	5.00
			$1273.87

				2.
1868				1273.87
Aug.	9	Paid S. D. Knowles Carting Lumber		27.10
"	12	2,000 Bricks 2,000 Freight 6.00		26.00
"	20	E. Snow for underpinning		6.50
"	"	S. Higgins for underpinning		14.00
"	20	Paid Seth Wentworth & Co. Trimmings to House		76.60
"	"	Paid Jacob Rand & Co. Trimmings to House		106.69
"	"	Sparrow & Frances Snow, work on cellar		1.00
"	27	Paid Masons laying of chimneys		29.25
"	"	Herbert Knowles		3.20
"	"	Higgins		5.00
"	"	John Doane for underpinning		3.65
Sept.	8	Paid R. Davis & Co. for shingles		207.50
"	"	238 lbs nails		24.99
"	15	40 4/5 gallons paint oil		43.09
"	"	100 lbs metallic paint		5.00
"	"	100 lbs white lead		15.00
"	"	Sharpening Drills		4.00
Oct.	15	Bought of C. Young & Co.		
		18 cask lime	27.00	
		1 cask cement	2.50	
		25 bush hair	11.25	40.15
				$1931.19

1868			1931.19
Oct.	15	Bought of Burditt & Williams	
		Hardware for House	58.66
"	"	Bought of A. Wentworth & Co.	
		3 marble slabs & top pieces	17.25
"	"	Bought of Morrison, Baines & Co.	
		3 center pieces	10.00
"	"	Bought of Banker & Carpenter	
		100 lbs best white lead	14.00
Oct.	18	Paid F. Knowles for 17½ feet underpinning	5.50
"	26	Herbert Knowles	6.00
Nov.	1	Paid Peter Higgins for	
		511 feet hard pine lumber	17.88
	1	Paid James Rogers for Labor	32.65
"	"	Paid John Fulcher for Labor	5.00
Nov.	28	Bought of A. Wentworth & Co.	
"	"	1 chimney piece 40.00	
"	"	1 shelf 4.00	44.00
"	"	Paid Burditt and Williams for Hard.	85.90
		Paid A. D. Mooney for center pieces	9.00
"	"	Bought of Carpenter and Woodworth	
"	"	200 lbs. white lead	24.75
Dec.	4	Paid Masons	66.80
	7	Thomas Nickerson Painting	21.60
		Outside House (8 days)	

1868

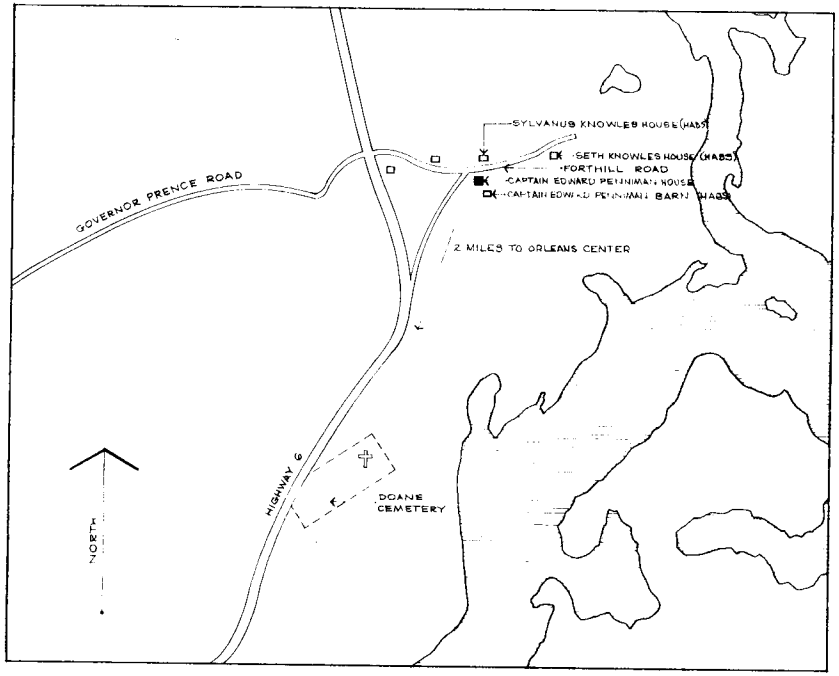
Dec. 7	Paid A Mayo, Casting on Ham Shpt.	8.16
" "	" Ghamar Snow Cleaning Brick	1.00
" "	" G. S. Newcomb	124.08
" "	" J. Young Varnish & Paint	8.60
Dec. 8	Paid H Lincon Freight on Shingles	3.00
" "	E. K. Paine Laying up Stairway	8.50
" "	S. L. Knowles Stone for Cellar	12.00
" "	James Rogers	9.60
" "	Herbert Knowles	2.16

Amount Paid Carpenters Labor on House

Sept	8	Nathaniel Nickerson	Cash	$75.00
"	"	Dean Nickerson	"	75.00
"	"	Edmund Crosbury	"	75.00
"	"	Abner Freeman	"	40.00
"	"	Sandford Hopkings	"	75.00
"	21	Nathaniel Nickerson	"	75.00
"	26	Abner Freeman	"	47.50
Oct	29	Sandford Hopkings	"	50.00
"	31	Heman Gills	"	50.00
Nov	2	E. Knowles	"	60.00
Nov	2	Sandford Hopkings	"	30.00
"	"	Dean Nickerson	"	80.00
"	"	Nathaniel Nickerson	"	80.00
"	"	Edmund Crosby	"	80.00
"	4	Heman Gills	"	40.62
Dec	17	Nathaniel Nikkerson	"	100.00
"	18	Edmund Crosby	"	83.97
"	"	S. Hopkings	"	76.75
"	"	Dean Nickerson		108.65
		E. Crosby		86.62
		S. Hopkings		73.25
		D. Nickerson		87.75
		N. Nickerson		208.67
				1758.78

APPENDIX C.

Historic American Buildings Survey Drawings



LOCATION OF CAPTAIN EDWARD PENNIMAN HOUSE ON FORTHILL ROAD, EASTHAM BARNSTABLE COUNTY, MASS. SHOWING NEARBY HISTORIC STRUCTURES IN HABS.

HISTORIC STATEMENT: THE CAPTAIN EDWARD PENNIMAN HOUSE, 1867-68, IS A PRIME EXAMPLE OF CAPE COD DOMESTIC ARCHITECTURE OF ITS TIME, REFLECTING THE INFLUENCE OF THE FRENCH SECOND EMPIRE STYLE. IT WAS THE HOME OF A WHALING CAPTAIN AND IS ESSENTIALLY UNALTERED.

BUILDING NO. 35-77 IN CAPE COD NATIONAL SEASHORE.

MEASURED & DRAWN, 1962, AS PART OF THE "MISSION 66" PROGRAM, NATIONAL PARK SERVICE, FOR EASTERN OFFICE OF DESIGN & CONSTRUCTION. CHARLES E. PETERSON - SUPERVISING ARCHITECT, HISTORIC STRUCTURES. PROJECT SUPERVISOR - ERNEST A. CONNALLY (UNIV. OF ILLINOIS); ASST. SUPERVISOR - DONALD B. MYER (UNIV. OF ILLINOIS); STUDENT ARCHITECTS - RALPH H. FERTIG (CRANBROOK ACADEMY OF ART), RICHARD J. POLLACK (UNIV. OF ILLINOIS), T. REYNOLDS WILLIAMS (UNIV. OF OREGON).

T REYNOLDS WILLIAMS 1962.

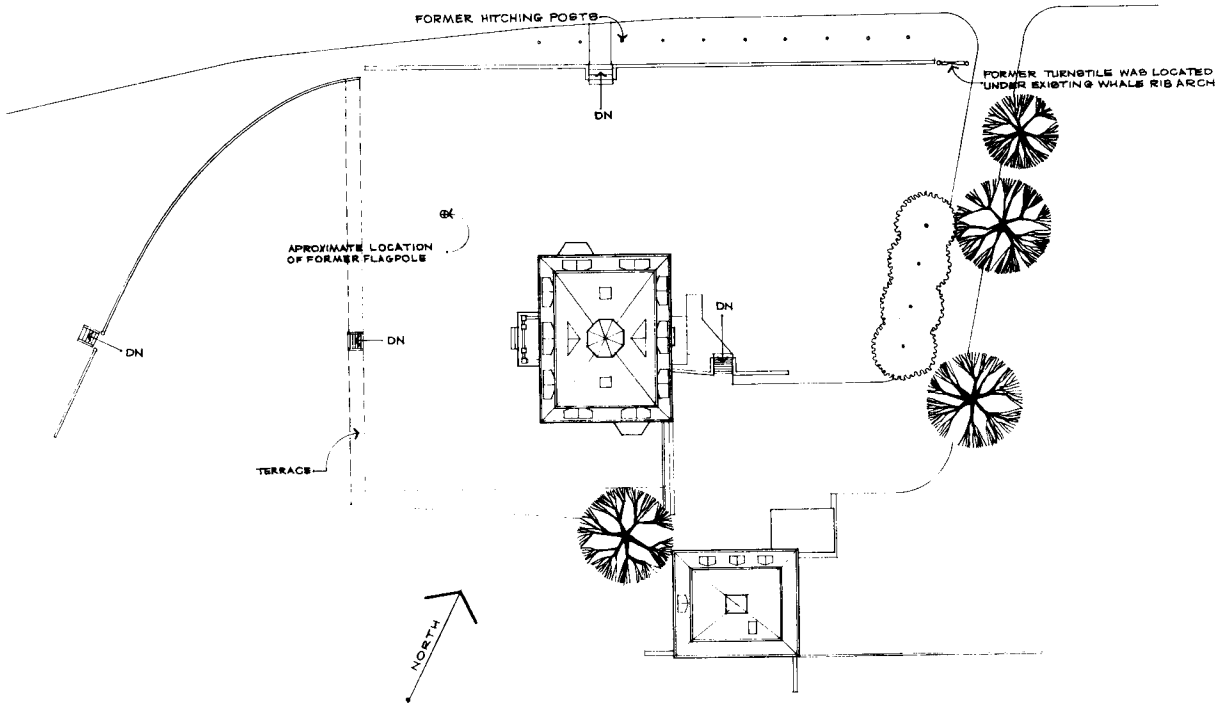
CAPE COD SURVEY II, TRURO OFFICE
FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 1 OF 9 SHEETS

LIBRARY OF CONGRESS
INDEX NUMBER



SITE PLAN

NOTE:
A SMALL GREENHOUSE AND A SMALL SERVANTS HOUSE, WHICH WAS A MINIATURE OF THE MAIN HOUSE, HAVE, BEEN REMOVED AND THE SITES HAVE BEEN LOST.

0 5 10 15 20 30 40
SCALE IN FEET

T. REYNOLDS WILLIAMS, DEL. 1962

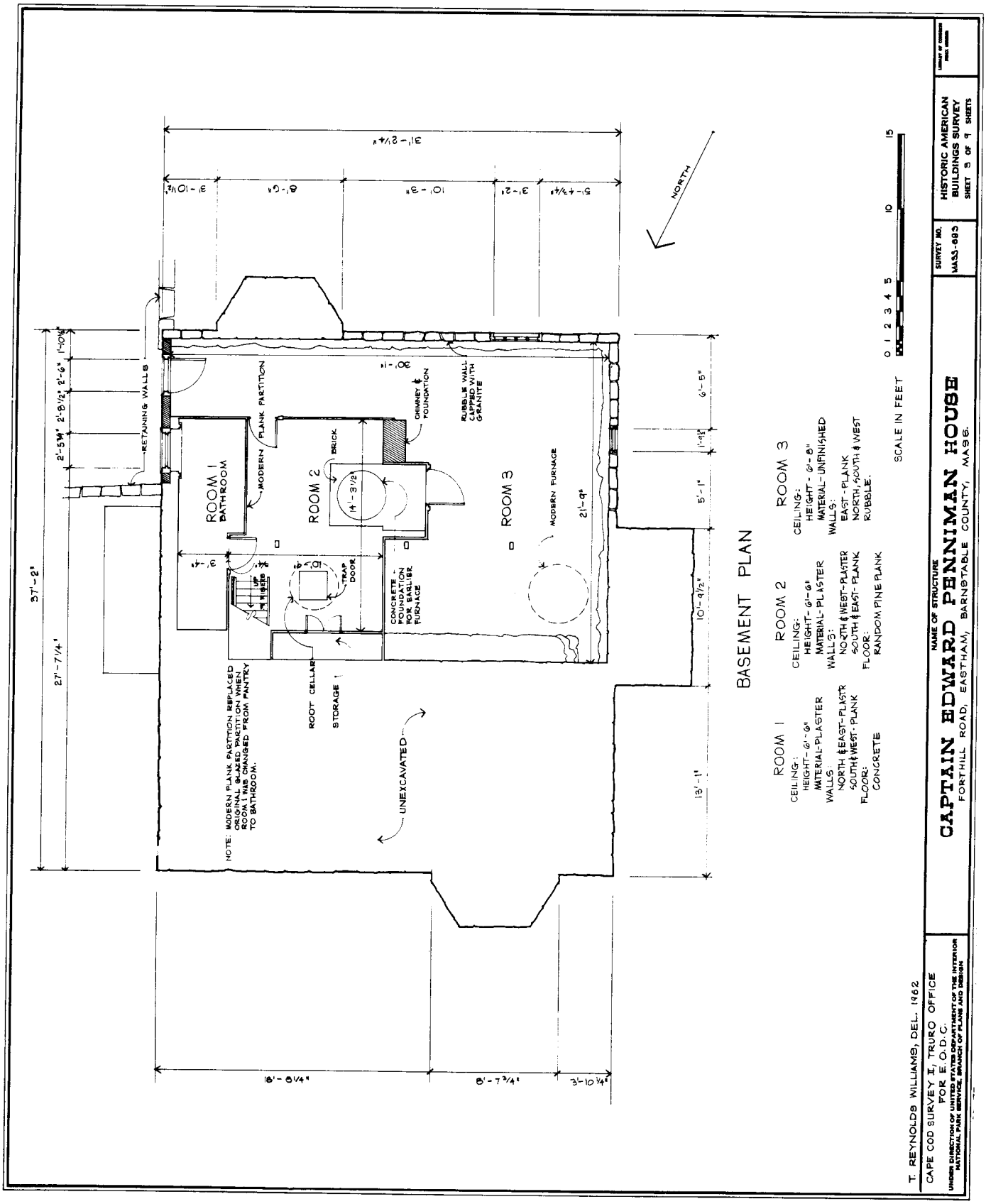
CAPE COD SURVEY II, TRURO OFFICE
FOR E. O. D. C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

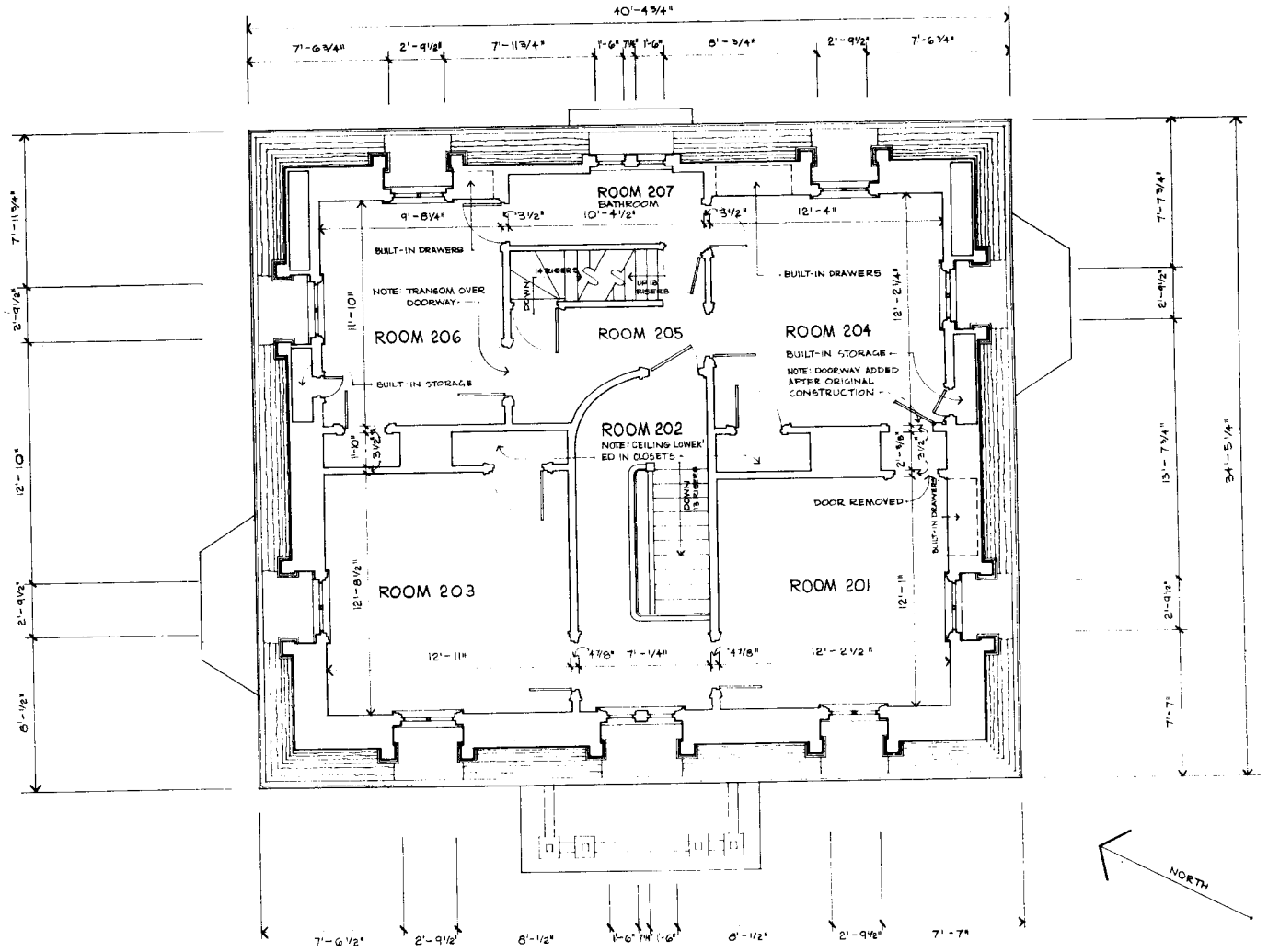
NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 2 OF 9 SHEETS

LIBRARY OF CONGRESS BRICK NUMBER


BASEMENT PLAN
ROOM 1
BATHROOM
ROOM 2
ROOM 3
MODERN PLANK PARTITION
BRICK
CHIMNEY FOUNDATION
RUBBLE WALL CAPPED WITH GRANITE
MODERN FURNACE
TRAP DOOR
CONCRETE FOUNDATION FOR EARLIER FURNACE
ROOT CELLAR
STORAGE
UNEXCAVATED
RETAINING WALLS
NOTE: MODERN PLANK PARTITION REPLACED ORIGINAL GLAZED PARTITION WHEN BOOM WAS CHANGED FROM PANTRY TO BATHROOM.
NORTH
SCALE IN FEET
0 1 2 3 4 5 10 15
ROOM 1
CEILING: HEIGHT - 6'-6"
MATERIAL - PLASTER
WALLS: NORTH & EAST - PLASTER
SOUTH & WEST - PLANK
FLOOR: CONCRETE
ROOM 2
CEILING: HEIGHT - 6'-6"
MATERIAL - PLASTER
WALLS: NORTH & WEST - PLASTER
SOUTH & EAST - PLANK
FLOOR: RANDOM PINE PLANK
ROOM 3
CEILING: HEIGHT - 6'-8"
MATERIAL - UNFINISHED
WALLS: EAST - PLANK
NORTH, SOUTH & WEST RUBBLE.
T. REYNOLDS WILLIAMS, DEL. 1962
CAPE COD SURVEY II, TRURO OFFICE
FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN
NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.
SURVEY NO. MASS-695
HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 3 OF 9 SHEETS



SECOND FLOOR PLAN

ROOM 201
CEILING:
HEIGHT - 8'-8 1/4"
MATERIAL - PLASTER
WALLS:
PLASTER
FLOOR:
4 1/2" PINE PLANKS

ROOM 202
CEILING:
HEIGHT - 8'-8 1/4"
MATERIAL - PLASTER
WALLS:
PLASTER
FLOOR:
4 1/2" PINE PLANKS

ROOM 203
CEILING:
HEIGHT - 8'-8 1/4"
MATERIAL - PLASTER
WALLS:
PLASTER
FLOORS:
4 1/2" PINE PLANKS

ROOM 204
CEILING:
HEIGHT - 8'-9"
MATERIAL - PLASTER
WALLS:
PLASTER
FLOORS:
4 1/2 PINE PLANKS

ROOM 205
CEILING:
HEIGHT - 8'-9"
MATERIAL - PLASTER
WALLS:
PLASTER
FLOORS:
4 1/2" PINE PLANKS

ROOM 206
CEILING:
HEIGHT - 8'-9"
MATERIAL - PLASTER
WALLS:
PLASTER
FLOORS:
4 1/2" PINE PLANKS

ROOM 207
CEILING:
HEIGHT - 7'-9 3/4"
MATERIAL - PLASTER
WALLS:
PAINTED T&G SIDING WIDE FOR WAINSCOT'G NARROW ABOVE.
FLOOR:
PINE PLANKS

SCALE IN FEET 0 1 2 3 4 5 10 15

T. REYNOLDS WILLIAMS, DEL. 1962

CAPE COD SURVEY II, TRURO FIELD OFFICE
FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-683

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 6 OF 9 SHEETS

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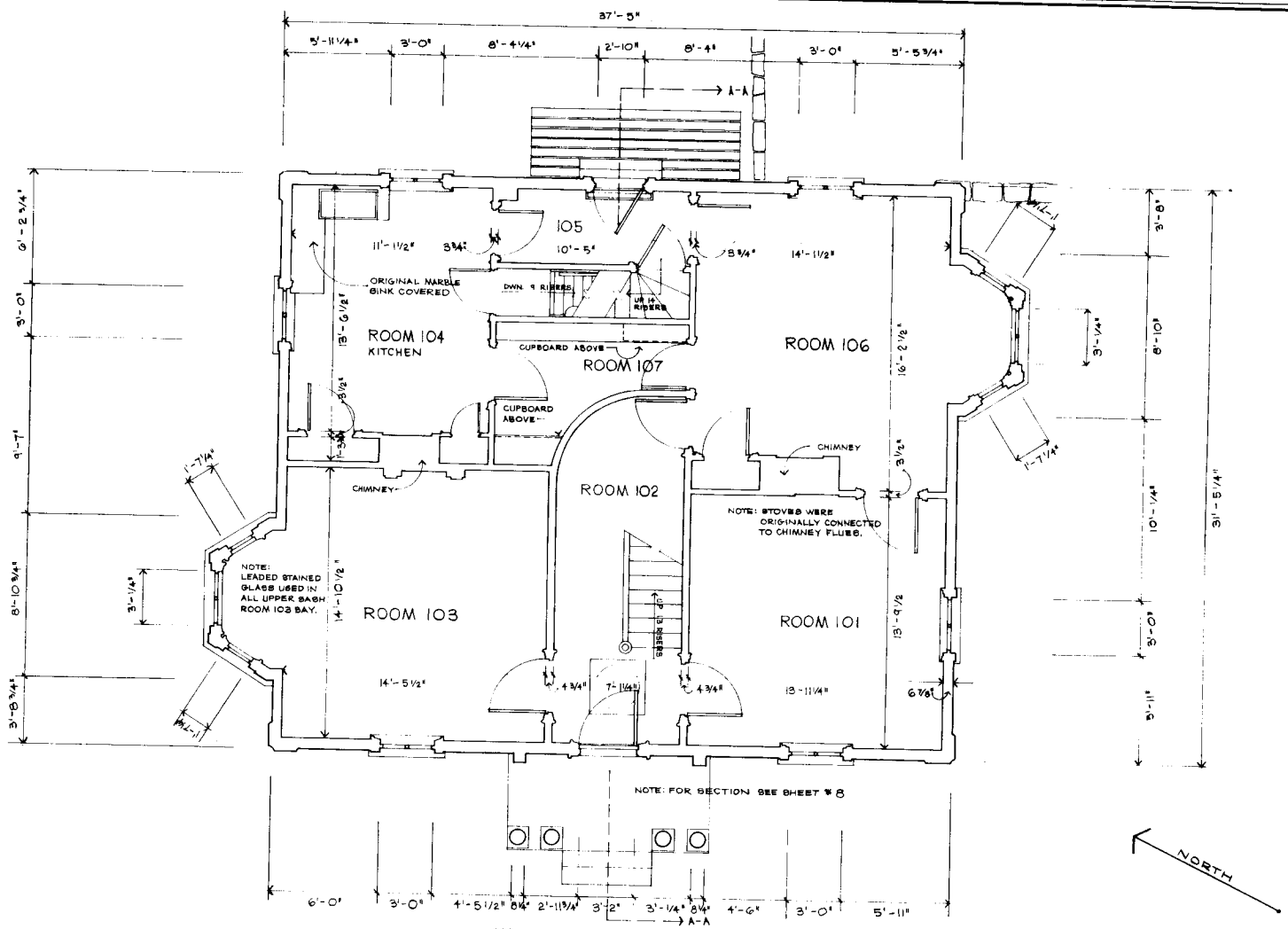


FIRST FLOOR PLAN

ROOM 101
CEILING:
HEIGHT - 9'-2 1/2"
MATERIAL - PLASTER WITH ROSETTE.
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 102
CEILING:
HEIGHT - 9'-2 1/2"
MATERIAL - PLASTER WITH ROSETTE
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 103
CEILING:
HEIGHT - 9'-2 1/2"
MATERIAL - PLASTER WITH ROSETTE
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 104
CEILING:
HEIGHT - 9'-2 1/2"
MATERIAL - PLASTER
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 105
CEILING:
HEIGHT - 9'-3/4"
MATERIAL - PLASTER
WALLS:
WAINSCOT - 30" PLASTER ABOVE
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 106
CEILING:
HEIGHT - 9'-2 1/2"
MATERIAL - PLASTER
WALLS: PLASTER
FLOORS: 2 1/4" HARD-WOOD

ROOM 107
CEILING:
HEIGHT - 9'-3/4"
MATERIAL - PLASTER
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

T. RENOLDS WILLIAMS, DEL. 1962

SCALE IN FEET 0 1 2 3 4 5 10 15

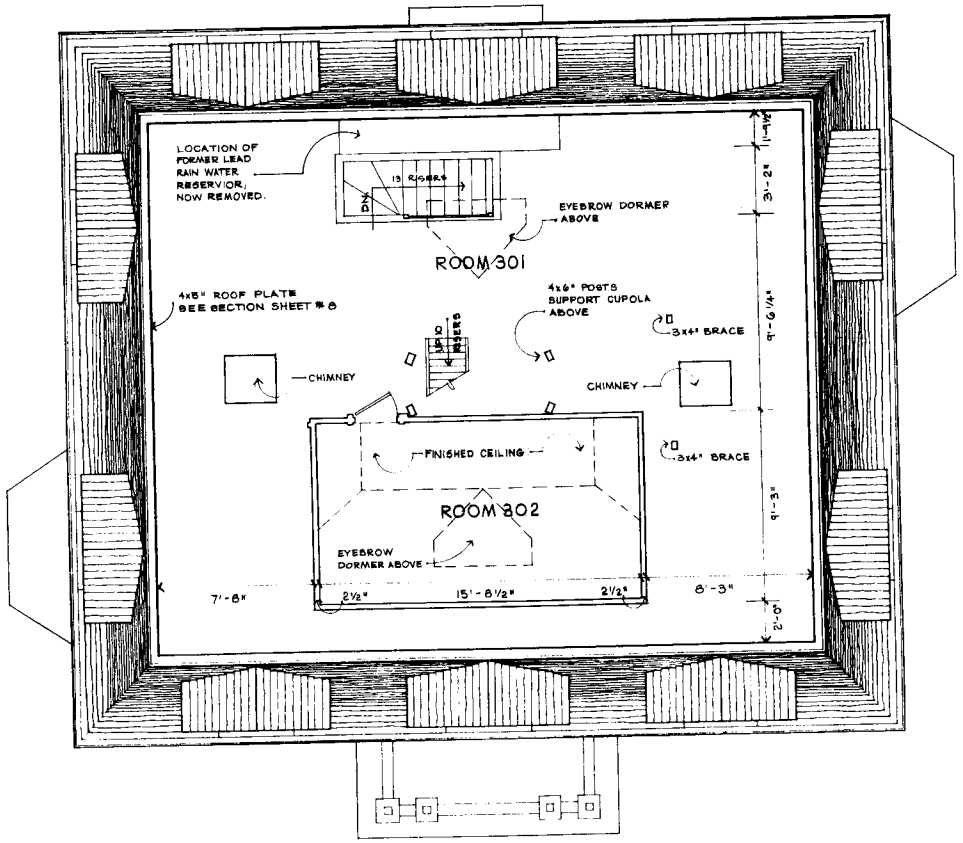
CAPE COD SURVEY II, TRURO OFFICE FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO. MASS-695

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 4 OF 9 SHEETS

LIBRARY OF CONGRESS



NORTH

ATTIC FLOOR PLAN

ROOM 301	ROOM 302
CEILING:	CEILING:
HEIGHT- 7'-1 3/4"	HEIGHT- 6'-8 3/4"
MATERIAL- UNFINISHED	MATERIAL-PLASTER
WALLS:	WALLS:
UNFINISHED	PLASTER
FLOOR:	FLOOR:
4½" PINE PLANKS	4½" PINE PLANKS

SCALE IN FEET 0 1 2 3 4 5 10 15

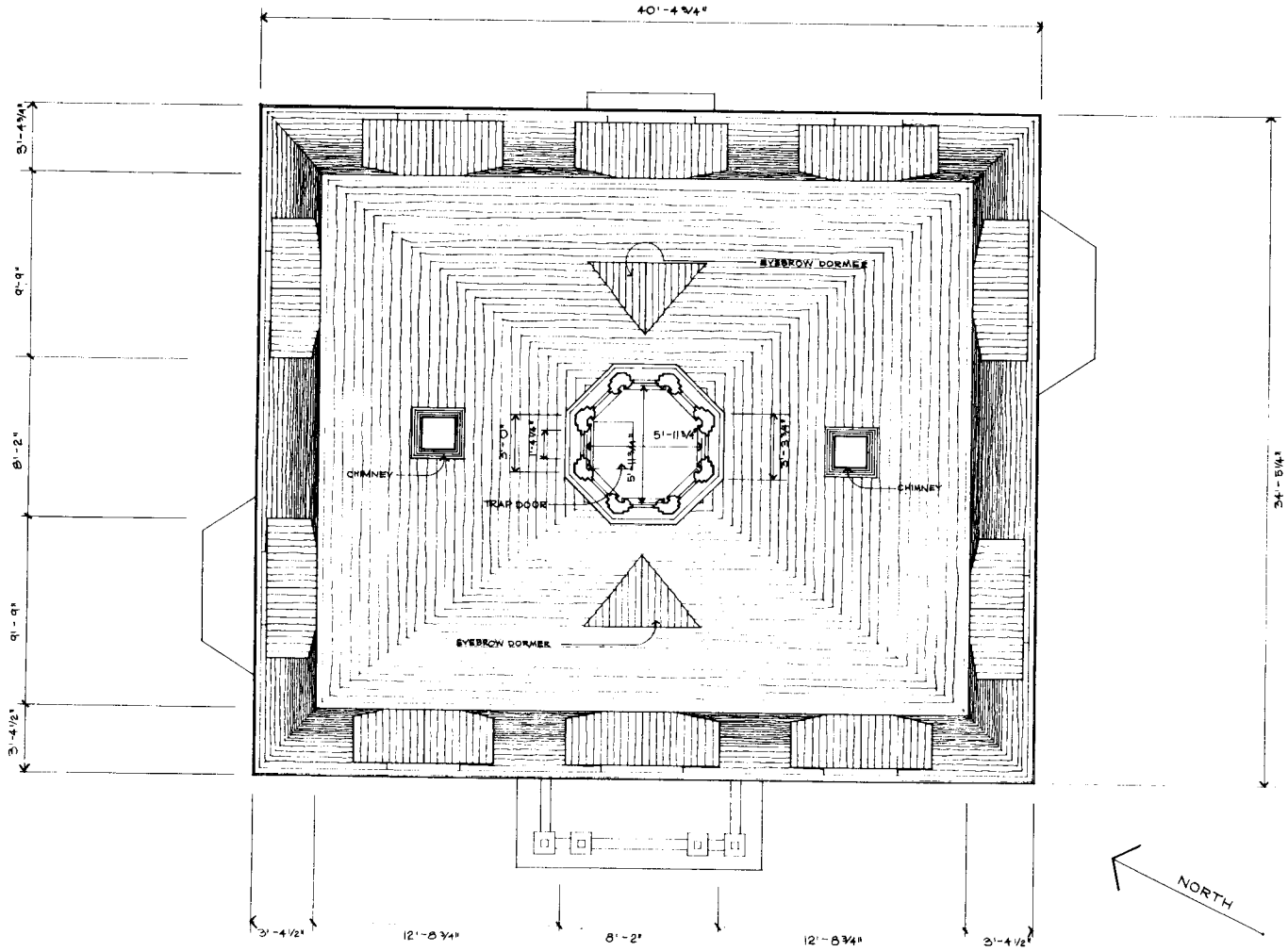
T. REYNOLDS WILLIAMS, DEL. 1962

CAPE COD SURVEY II, TRURO FIELD OFFICE
FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 6 OF 9 SHEETS



CUPOLA FLOOR PLAN

NOTES

OCTAGONAL CUPOLA HAS 8 EQUAL SIDES.

UPPER SECTION OF MANSARD ROOF IS ASPHALT SHINGLED WITH 4 1/2" TO THE WEATHER.

LOWER ROOF SECTION IS WOOD SHINGLED WITH 5" TO THE W'TH'R

CUPOLA

CEILING:
HEIGHT- 7'-3 1/4"
MATERIAL- PLASTER
WALLS:
PLASTER
FLOOR:
RANDOM (8" TO 10") WIDTH PLANKING

0 1 2 3 4 5 10 15
SCALE IN FEET

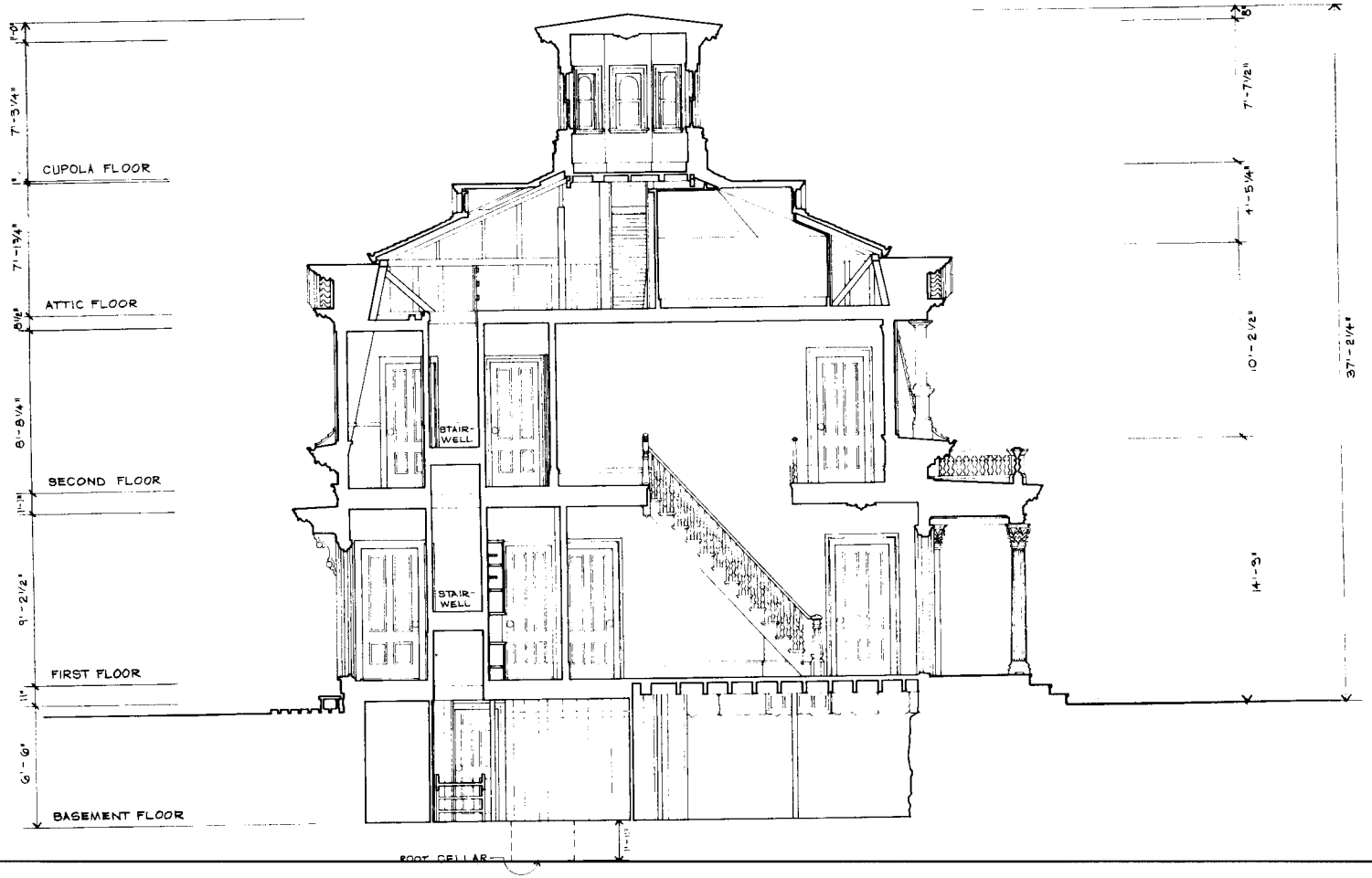
T. REYNOLDS WILLIAMS, DEL. 1962

CAPE COD SURVEY II, TRURO OFFICE
FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 7 OF 9 SHEETS



SECTION A-A

0 1 2 3 4 5 10 15

SCALE IN FEET

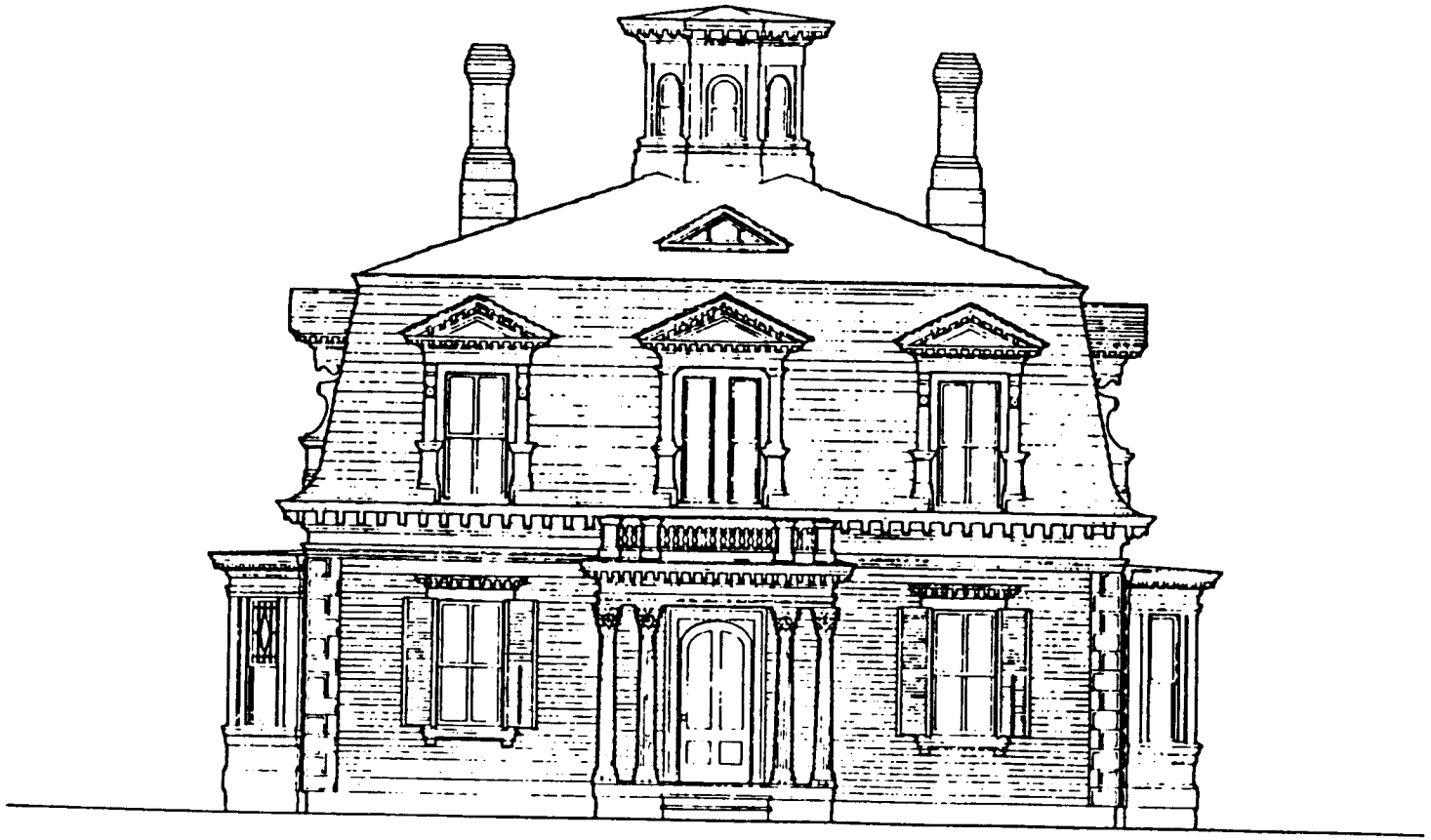
T. REYNOLDS WILLIAMS 1962

CAPE COD SURVEY II, TRURO OFFICE
FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 8 OF 9 SHEETS



WEST ELEVATION

T. REYNOLDS WILLIAMS, DEL 1962

SCALE IN FEET

CAPE COD SURVEY II, TRURO OFFICE
FOR E.O.D.C.

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO. MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 9 OF 9 SHEETS

APPENDIX D.

Remarks from Betsey A. Penniman,

Eastham, Massachusetts

1943

Remarks from Betsey L. Penniman.
daughter of Edward Penniman. Eastham
Cape Cod, Mass.

Scammel Penniman was my
Great Grandfather and Father's
Grandfather, who was a heavy
grocer in Boston. A corner where
Filene's Store is now was known
as Penniman Corner, also a St. named
for him.

His daughters were Fannie and
Maria. Maria was blind and
a great musician - many years
an organist in one of Boston's
(Mass) largest churches.

The seal of Boston, Mass. was
designed by John B. Penniman a
relative - with motto -
"God be with us as He was with
our Fathers"
1st King. Chapter 8th - 57th verse

City seal appears on Official
stationery and publications and
adopted by an ordinance passed Jan. 2, 1823
(over)

Remarks of Betsey A
Penniman - daughter of Capt.
Captain Edward Penniman
son of Daniel was my Father
who went to sea on a fishing
vessel as cook when 11 years
old and the only time wrecked
was off the Three Lights
Nauset Beach Eastham Mass
4 miles from his home
which he reached in safety
At 27 years was Capt of the
barque Cicero and was a
most successfull whaler -
having brought in New
Bedford - Mass. home port -
the largest cargo of bone and
oil in that city.
He also was Captain of the
barques Minerva 1860 - 1864 and Cicero 1874
Europa 1877 - 1881
Jacob Howland of New Bedford

Remarks.

My Mother and one of the 3 Children went with him on voyages of 3 to 4 years cruising in the Atlantic, Pacific, Arctic Oceans. She knew navigation and when on a fine day off Patagonia, South America - the Capt took most of the crew ashore for a change from being on shipboard leaving leaving Mother, the cook and two or three "green" men on board. Suddenly a tropical hurricane appeared and blew the ship to sea. In consternation he saw the ship go. The plight of him-self and men were in constant danger of attack from the natives that might mean death. However 2 days later

Remain.

back came the Europa with all sails set and anchored safely after being blown to sea 100 miles - The men were unmolested under boats which they turned over.

In 1865 (after the war was over 1861-4) England fitted out a privateer ship the Shenandoah to burn the whale ships in the Arctic ocean - Make the men prisoners - But in case a woman was on board, that ship was to be bonded. Mother and little brother Eugene Blanchard was on board. Fortunately the Shenandoah failed to find the Europa* for a friendly fog helped their Escape though they nearly ran onto a

* The 1865 voyage was on the Minerva, not the Europa. The Europa voyage was in 1876.

Remarks

reef, they finaly got clear after a long chase through ice & stormy waters. England paid Seventeen millions for the "dirty trick" to the U.S.A.

Once when the boats was down for whales (the Capt took place of a mate who had been drowned) only Mother and ships carpenter was left on board and a few of the crew. The boats were 5 miles off when she sighted a big Sperm whale close alongside ship. Anxious to get the men back she told the carpenter to hoist the flag to bring them in. In his haste he bettered his instructions by hoisting it Union down.

Memoirs
6

The Capt supposed it was a signal of distress — taking it for granted little (known as Nebbie) Edward, had fallen overboard. They arrived exhausted to find the whale still there and gave them ten thousand dollars worth of oil - 30 barrels from the head alone. When they reached home - New Bedford. Mass. it was the most valuable cargo ever brought in New Bedford -

The ships owners gave Mother $6.00. as a token of their appreciation of her help for her whale - With the price she purchased a beautiful sealskin coat

Another voyage Betsey Augusta (known as Bessie) accompanied her parents on a trip in the

1
Remarks
barque Jacob Howland
Unfortunately Bessie proved a
miserable sailor - consequently
was landed in delightful
Honolulu - Hawiian Isles.
with Mother while Father
went on hunting whales in Arctic Ocean.
met him at Sanfrancisco. Cal.
Spring of 1884. when Mother
and I returned home, and
Capt. in the Fall. Nov. 1884

Mother went to sea 20 years
in all and would liked to
have done the same again.

Remarks -

Eugene Blanchard - son of Capt. Edward Penniman was also a whaleman. a Captain of barque Fleetwing of New Bedford, Mass - a sister ship to the Jacob Howland. One winter was spent in the Arctic Ocean to be able to do Spring whaling where a very pleasant winter was passed. there being other vessels provided entertainments. visiting, etc, among several hundred men.

Later he went in the hardware business with his brother Edward C known as Ned.

9 remarks.

Edward Damon - son of Capt. Edward Penniman went to Boston and learned the hardware business - and owned a successful and popular store at 334 Washington St. Boston now Dorchester District. until 1920 when he retired and went to live with his Mother and sister at Eastham, Mass.

10

Remarks

In March 1867 my Father (Edward Penniman) decided to build a home in Eastham, Mass. Fort Hill, on the homestead of Daniel Penniman, his Father - and across the road of my Mother's home, Mrs. Freeman Knowles - The site chosen commanded a beautiful view of the ocean. Cape Cod bay, fields, woods and hills - House was built in 1 year by the days work.

1943 Now occupied by Edward and Bessie Penniman

Remarks

Father retired from sea at age of 50 and remarked "if I can live to 10 years to enjoy my home I shall be happy. His privilege was enjoyed to live til 82 - was in good health til a few weeks before passing when a heart difficulty set in of which he died

Burial in Edward Penniman's family lot at Eastham, Mass. Cape Cod, Evergreen Cemetery.

Eugene Blanchard son of Capt Edward Penniman was also a whaleman and captain of barque Fleetwing from New Bedford, Mass. a sister ship to to the Jacob Howland -
He later went in business that of hardware, with his brother Edward (known as Ned) in Boston, Dorchester district, 334 Washington St.

Edward went to Boston and learned the hardware business - and carried on a most popular store at above address

Elvira - daughter of Daniel - son of Scammel married Solomon Mayo of Orleans Mass. Buried at Orleans. Mass

James married Caroline Dill of Eastham.

Maria married William Tendler -
Two children - Annie and William -
Annie married Edwin Hoyt Baptist minister and went to Montanna where she died.
Children are Edwin. Enid and Marion who live in western States -

Charles married Eliza Boynton of Boscawen, N.H. Children Isabel. Lulu Elvira and Charles

Lulu
Married Frederic Colby of Charlestown, 1895 Mass.
Their children

James Thomas married

APPENDIX E.

Letter from Irma Knowles Penniman [Broun] Kahn

(Captain Edward Penniman's Granddaughter)

to Andrea Gilmore

November 4, 1983

November 4, 1983

Dear Andrea Gilmore,

I am pleased to learn of the proposed future restoration of Fort Hill Terrace, the home of my grandparents Captain Edward Penniman in Eastham, Massachusetts. I grew up in the house and later inherited it. I sold the estate to the National Park Service hoping it would be preserved as a historical landmark. When I sold the house to the Park, there were green shutters on all the windows of the house. Without the shutters, it lost a lot of the authenticity of a French Second Empire house. I hope the shutters can be found and replaced. The stone wall along the street and in the courtyard were kept immaculately white by a coat of whitewash each Spring. The painted posts along the road which had large hitching post rings. There were at least eight posts where guests could hitch their horses. There was a pebble stone walk from the stone steps at the road to the kitchen door and no trodden earth on the grass around the house as there is now, it makes the place look quite run down, but I suppose it cannot be helped. My grandpa had the house built elevated on a terrace to make the house high enough to enable him to view the ocean and the Cape Cod bay from the cupola where he spent much of his time in his later years.

Until the Park bought the property, trees were not allowed to grow in the field facing the ocean. We had a beautiful view of the Town Cove, the ocean and the sand dunes. The views were the prime reason for building the house where it stands. The sun rising out of the sea was spectacular, some nights it was the full moon we saw - again spectacular. We watched whales blow as they swam and cavorted in the water, as seen from our dining room window. Now all that is gone as the trees have been allowed to grow. The land was clear and planted to hay which was harvested for our golden Guernsey

cow, Daisy, and our horse, Molly. Molly took us riding in the surrey with the fringe on top of the buggy. And in winter, of course, the red sleigh with its many bells.

The horse lived in her stall room, next door to her in the big room were kept the carriages. Daisy lived underneath on the ground floor. There was a hen house in back of the barn where Rhode Island red chickens lived. A large vegetable garden flourished south of the barn. East of the house was a fruit orchard. It had apples, peaches, pears, grapes and plums. A good sized strawberry patch was south of the barn. Much of these vegetables and fruits were canned for year round use.

When I sold the home, I contacted the man in Eastham then in charge of the Park offering him the complete contents of the house and barn for the sum of $6,000. He looked at me with no interest and stated coldly that the government was not in the antique business. I was crushed as I had been hopeful that all the whaling things and furniture could be kept together in the house. Later I read in newspapers and magazine articles about the house with words berating me for not making the furnishings available to stay with the house. It was sad and still is frustrating.

Now to answer some of your many questions about furnishings and so forth. Shall we start with water? A driven well in the barn was for human and animal consumption, pumped and carried in galvanized buckets to the animals. One special bucket was used for kitchen use where it was set between the marble washbasin and the black iron sink, in later years replaced by a white sink. Water for the bathroom came from an attic cistern, lead lined, not fit to drink, if that water was used up, water was hand pumped from the second cistern which was deep in the ground by the east kitchen window. The pump was on right-hand side of the sink with a pipe going up to the attic. Another cistern was in the couryard at the right of the stairway going up

to the kitchen door. All this water was collected from the roof of the house. I never knew the cistern to become empty at one time. Hot water came from a large toll tank in the kitchen cupboard on the left side of the stove. The kitchen coils were heated on the inside of the kitchen range. Just below this cupboard was a painted wood box, with a hinged cover. Wood or coal was burned in the stove. Water came down from the attic cistern in a pipe to the hot water tank, which in turn forced hot water up to the bathroom. When a hot water faucet was turned on up there. The tub, marble bowl and flush toilet were all boxed in with blond, varnished wood. I believe tub was tink, painted inside, as I remember. Fort Hill Terrace, I understand, was among the first houses on the Cape to have an indoor bathroom. At that time in Boston, it was necessary to get a special permit to have an inside bathroom. Earlier it was considered against the law as the bathrooms were considered unsanitary.

Kitchen

In the center of the kitchen was a large oval, wooden table, where my grandmother Augusta cooked up a storm every Saturday. Baking cakes, pies, bread biscuits, donuts, baked beans and brown bread - a week's supply for the family. At times my father would be seating near the table shucking clams for the chowder. They were fresh from the salt water flats where he had dreg them that morning. The walls of the kitchen were cream colored enamel paint and the woodwork and floors of natural varnished wood. During the 1940's my sister, Muriel, painted the woodwork and floors in the kitchen. A narrow shelf over the sink held six kerosene lamps which people carried when retiring for the night.

The small lamps were about 6" in diameter, three glass ones and three tin ones, all with handles. All lamps were trimmed and chimneys cleaned every

Saturday morning. The room between the kitchen and dining room was called the Butler's pantry, where every day dishes and best dishes were kept. There was the icebox and a drop leaf table for preparing some of the food. The built-in drawers were filled with table linens and kitchen towels. In the small closet in the kitchen with the shelves were stored spices, sugar, flour and so forth, plus all the cooking pots and pans. Seldom used cooking utensils were kept under the hot water tank closet. Several times a year, home-made soap was made outdoors in the courtyard. The cooking pot was kept in the cellar. A large brown wick nickel lamp was used on the middle of the kitchen table. The hallway to the kitchen and dining room was papered with washable glossy covered soft covering, soft blue and gray in color. The woodwork and floors were varnished. Carpeting was on the stairway upstairs.

Dining Room

The dining room had varnished woodwork. Wall-to-wall carpeting with a pattern of cabbage roses in the soft pink colors. The wallpaper looked much like it.

Northwest Parlor

The northwest parlor, we called it the sitting room. I believe it had white woodwork, had wall-to-wall carpeting in beige and golden colors, with a two-tone beige figured wallpaper which blended with the rug.

Front Hall

The front hall, up and down stairs as well had wall-to-wall carpeting of a deep red rose pattern, the same carpeting in the upper hall. The walls up and down stairs had paper of light cream with a striped fleur-de-lis design. All woodwork was of white. The front hallway up and down stairs had white enamel paint.

Northeast Parlor

The northeast parlor, you have pictures of it. The wallpaper was red plush and gold leaf. The ceiling paper was imported from France. Velvet tie-back drapes with ball fringe hung on the insides of the room at the bay window. The velvet chairs were of rose color; the woodwork was white enamel. The rug was wall-to-wall of rose and beige flower designs and velvety feeling.

Southeast Bedroom

The southeast bedroom was light blond color which matched the room's varnished woodwork. There was a large rocker and straight-backed chair with a wicker back and seat. The bureau stood between the south and east windows. Green shades and white lace curtains. This was the Captain's and Augusta's room as it looked out to the sea. Straw matting, wall-to-wall with Grandmother's braided rugs scattered here and there.

Northeast Bedroom

The northeast room had blond varnished furniture and varnished light woodwork. The bed was an authentic Jenny Lind. There was a commode with a blanket chest built on top. A bed side table, a rocker and a straight-backed chair, all matching pieces. The wallpaper was changed every few years in all of the bedrooms always of some flower design on the pink side. Lace curtains and green shades.

Southwest Bedroom

The southwest bedroom which belonged to my Aunt Bessie was furnished with a dark wood high head board bed. The woodwork was white enamel. The bureau, commode, and bed side table all had pink marble tops. The commode had a back, top and side of marble. A lovely room with green shades and rose-colored

curtains, wall-to-wall blond matting and scattered rose and green hooked rugs. A rocker and straight-backed chair with wicker back and seats.

Northwest Bedroom

A huge dark wood high back bed stood in the northwest bedroom. A bureau, commode and bed side table all topped with Vermont white marble. A rocker, a straight backed chair. Both had wicker backs and seats. This was called the guest room. Green shades and white lace curtains, wall-to-wall grass matting with hand-made scattered rugs.

Attic

In the attic was stored a wooden barrel of flour and a barrel of sugar. As a child on a Saturday morning I might be asked to run up to the attic for a dish each of flour and sugar for Grandmother's cooking. In the bedroom on the third floor attic was furnished with my great Grandmother's blond four poster bed, spread with a thick featherbed mattress. A large painted metal chest of many colors and designs. Chairs and a table. Wallpapered, I don't recall the woodwork painted or varnished, whatever it would still be intact, I believe, at this time.

Cupola or cupola as some people call it.

There were two ship's chairs and Grandpa's spy glass. On the walls whaling prints, collector's items. One above each window. I remember the paint on the wall as brilliant blue and white woodwork.

Pictures

There were whaling prints in the upstairs front hall and downstairs front hall, two whaling prints in the downstairs back hall. Two large carved sail-

boats of the cup race encased in glass hung in the dining room, between the Butler's pantry door and the back hall door, taking up most of that space. The sitting room had two conventional forest and stream oil paintings which hung overthe piano. The parlor had a huge painting on the right hand wall as you enter. It was of a sailing ship coming into harbor, out of a soft fog. This was not a square rigger ship, it was a beautiful picture, at least 8'-0" x 6'-0" high.

Cellar

The first room down the stairway was the furnace room where a hugh furnace stood with hot air ducts to registers in the floor of every room in the house, except the kitchen. The outer room, far in the back was the coat room. Later my father had this furnace removed and installed a one-pipe furnace in the coal cellar with a register in the front hall by the stairway. It also heated the whole house if the doors to the rooms were kept open. To the right of the cellar stairs you will find a small square trap door which was used as a root cellar. The room where a bathroom now is had many shelves where the canned goods and a second ice box was kept.

Greenhouse

There was a green house set against the north wall in the courtyard where my grandfather grew chrysanthemums. It was destroyed in a hurricane when I was a child. At that time three of the huge cottonwood trees came down into the barnyard, one crushing the wood shed attached to the front of the barn. It was then rebuilt. These hugh trees were used at one time by sailors for landmarks when sailing off the Cape.

Correction:

The first furnace had heat ducts to registers in every room in the house, not as I said earlier to every floor in the house. It was every room in the house.

As to the basement markings of my height, I was six years old June 24, 1914, and not eleven as stated in your letter.

Will you please return the cassette at your earliest convenience. I hope this answers all of your questions, if not, I will help you in any way I can.

Sincerely,

Irma Knowles Penniman Kahn

APPENDIX F.

Completion Report,

1964 Exterior Restoration Work

Completion Report, restoration of Captain Penniman House and Barn, Historic Stuctures, Eastham, Massachusetts, Cape Cod National Seashore, PCP B-3-2, FY 1963.

West front elevation of house before restoration was started. The roof shingles were painted alternate horizontal stripes of red and brown. The clapboard walls and wooden trim had many coats of paint, all of which was removed and re-painted the original colors.

Front elevation after restoration was completed. See the following pages for extent of the replacement of existing construction, also refer to "As Built" drawings.

All work for this restoration was performed by Park employees under the supervision of F. Cliff Pearce, Resident Architect, PSC-D&C during the years 1966 and 1967

Completion Report, Restoration of Captain Penniman House and Barn, historic structures, Eastham, Massachusetts, Cape Cod National Seashore. PCP B-3-2, FY-1963

Corner of entrance porch after the carved leaves at columns and curved brackets at cornice had been removed for chemical removal of old paint.

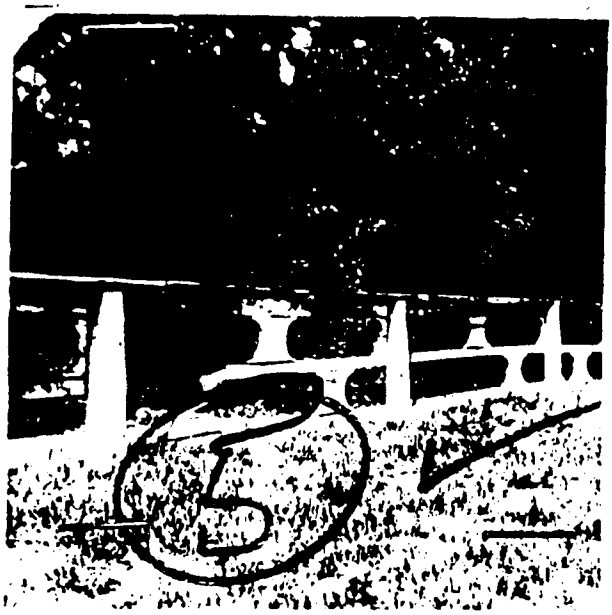
Corner of entrance porch after the leaves and brackets, also dentil mouldings had been set back in place and painted.

Stagings in place for removal of old shingles and rotted wooden members at front elevation.

Front elevation after restoration. Roof shingles painted horizontal stripes of brown and red to match original colors. Clapboards painted warm yellow, with window blinds dark green.

All work for this restoration was performed by Park employees under the supervision of F. Cliff Pearce, Resident Architect, of PSC - D&C, during the years 1966 and 1967.

Completion Report, Restoration of Captain Penniman House and Barn, historic structures, Eastham, Massachusetts, Cape Cod National Seashore. PCP B-3-2, FY-1963



Condition of perimeter fence before restoration. Fence located along Governor Prence Road and on West side of front lawn.

Fence after completed restoration. All members replaced with new work, then painted in original colors of warm yellow, with dark green rail.

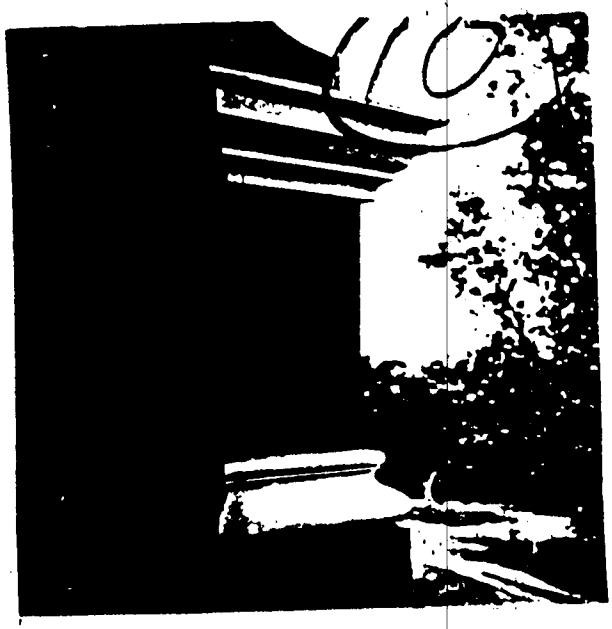
Work in progress on East Elevation. Rotted roof shingles are being replaced. Paint being removed from clapboards by scraping and remover.

Portion of East elevation after restoration, showing new fence to replace badly rotted fence along top of stone wall.

All work for this restoration was performed by Park employees under the supervision of F. Cliff Pearce, Resident Architect, of PSC - D&C, during the years 1966 and 1967.

Completion Report, ,toration of Captain Penniman House and Barn, historic structures, Eastham, Massachusetts, Cape Cod National Seashore, PCP B-3-2, FY-1963

Badly rotted members at second floor dormer windows. This is typical of the condition of all ten dormers, and cornice members.



All rotted members completely replaced and painted, as shown in this photograph.

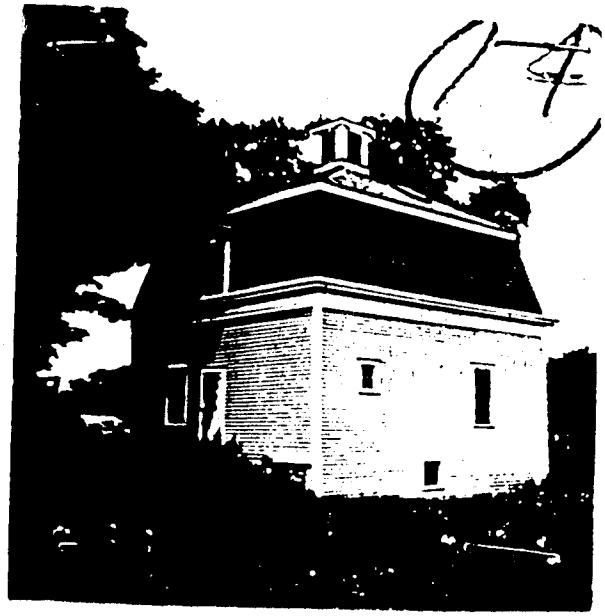
Iron plate supporting top course of bricks at both chimneys badly rusted. These were replaced with new, galvanized plates.

Typical condition of shingles and members at intersection of upper and lower roofs. All rotted members were replaced with new work.

All work for this restoration was performed by Park employees under the supervision of F. Cliff Pearce, Resident Architect, of PSC - D&C, during the years 1966 and 1967.

Completion Report, Restoration of Captain Penniman House and Barn, historic structures, Eastham, Massachusetts, Cape Cod National Seashore, PCP B-3-2, FY-1963

Split upper member of Corinthian capital. This is typical of the condition of the column capitals and all were restored with new wood.



West and South sides of the barn, after restoration, which included replacement and painting of all wall clapboards, roof shingles and cornice members, also re-building the cupola.

South and East sides of the barn, showing similar restoration of all wall clapboards. roof shingles and cornice members, also new roof dormer to replace the original dormer.

South wall of the house, showing part of the West front elevation after restoration. See page 1 of this Report for colors used, which matched original colors for house and barn.

All work for this restoration was performed by Park employees under the supervision of F. Cliff Pearce, Resident Architect, of PSC - D&C, during the years 1966 and 1967.

Capt Edward Penniman 167.411.32

The Cape Codder Thursday, August 26, 1965

Penniman House – Eastham Landmark – Being Restored

The Penniman House in Eastham is being carefully and painstakingly restored on the outside, to preserve a virtually unique bit of Second Empire architecture in this part of the nation.

It represents a time when whaling skippers built their mansions . . . when the tax rate was only $10 . . when carpenters were willing (and permitted) to spend as much time as necessary to make a foliate ornament fit the top column with precision.

Nobody knows who built it.

Albert E. Snow, Orleans historian, was told by a cousin who had some close connections with the period that the Penniman House was built by Edmund Crosby, who built the old Southward (Nauset) Inn, the Cummings Block (where Land Ho Restaurant now stands) and other such places. He was, says Mr Snow "the master builder in these parts."

But the old architectural drawings recovered from the Penniman House itself, and used to check the restoration, carry on the back the name of Nathaniel Nickerson, Orleans. The Orleans directory of 1901 carries Mr Nickerson as a contractor and builder.

Whoever built the Penniman House spared no expense and took no shortcuts.

Leon Bowden, under whose foremanship the restoration by the Cape Cod National Seashore is going on, is impressed with the excellent state of preservation throughout. A very small amount of dry rot has been found.

The Penniman House was built for Captain Edward Penniman, and took almost exactly a year, spanning 1867 and 1868. When the tax assessors caught up with it, in 1878, it was put on the books at $2750, the most costly dwelling in the Town.

The tax records of that year, according to Mrs Isabelle Brackett, Eastham Town Clerk, show the entire Penniman holding, house, Mansard roofed barn, a woodhouse and an "old house", plus the high ground and the swamp totaling perhaps seven or eight acres taxed at $3263 (the barn, which is also being restored, being assessed at $80 that year). The tax bill was $32.63.

Under Leon Bowden's direction, the rebuilding is being done by George Dunsford, Leonard Maza and Lawrence Stiffler, and no one is pushing them.

The entire exterior has been peeled back to its basic skin, and every ornament and decoration, every sheet of metal, every wooden gutter is being cleaned down to the raw wood and repainted and replaced.

One of the things that is speeding the job is the existence in Or-

Capt. Edward Penniman 167.411.32

The Cape Codder Thursday, August 26, 196

Continued from previous page

stripping plant, which uses a chemical formula and a process the secret of which he jealously guards.

As the quoins come off the corners, as the bannister-tupe decorations come off the porch, they go through the Urbanski vats, and are returned, after patient drying, for the prepainting and priming and replacement on the building.

The Cape Cod National Seashore, which bought the property and will

(Continued on next Page)

Continued in next column.

Clipping sent in by John G. Penniman 167.141.173.31

PENNIMAN (Continued)

eventually spend about ten times as much to restore it as it was assessed at originally, has no immediate plans to do anything to the interior except to protect it. They have no funds for a major restoration job, and no furniture of the period to furnish the old place.

"Not much point in having people walk through an empty house." F. Cliff Pearce, the resident architect of the Park, observes.

The young carpenters on the restoration job are getting their first close look at how the master builders of a century ago put the fancy old places together.

Set on a granite foundation (where did the granite come from?) it is built as a Mansard roofed structure clearly under the French influence. The foliation around the top of the Corinthian columns at the front, the capital on top, the whole style and proporton of the eight room dwelling seeming to be most clearly in the Second Empire tradition.

Mr Bowden says that there is no actual roof of the original colors that he knows of, but apparently the exterior decoration was based on alternating horizontal stripes of red and brown. There were five such bands on the house, three on the Mansard roofed barn.

The chimney had a yellow base paint, the brick body was red, and the affair was capped with a band of yellow.

The two bays were white, the clapboard siding yellow (a very brilliant yellow, Mr Bowden says) and the quoins white.

The quoins (scrabble players attention) are square boards, planed to shape, and set on the corners in a short-long-short effect.

The soffits were white, and so were the French dentals, the freize and the exterior molding.

Restoration includes putting sheet metal back on the cupola, and wherever it was used originally.

It even includes a restoration of the jawbones of the whale that constituted the archway over the stile which led a visitor to the doorway and drew tourists and gapers fifty years ago. Opinions vary as to whether the jawbones came from a finback whale, a right whale, or some other aquatic mammal. When they are back in place, they may have less whale and more filling. But the effect will be the same, and the visitors will gape again.

History is being slowly patched, too. Edison P. Lohr, Park historian, is putting together what he can find out, and a great deal is already established.

Mr Pearce, the resident architect, has included a good deal of architectural history in his reports.

Descendants of Captain Penniman have offered much in the way of background.

But an assignment of the Eastham Hisorical Society will eventually be to cordinate all these bits and pieces and put together the first reasonably complete and reasonably accurate story of the Penniman House and its original occupants ever assembled.

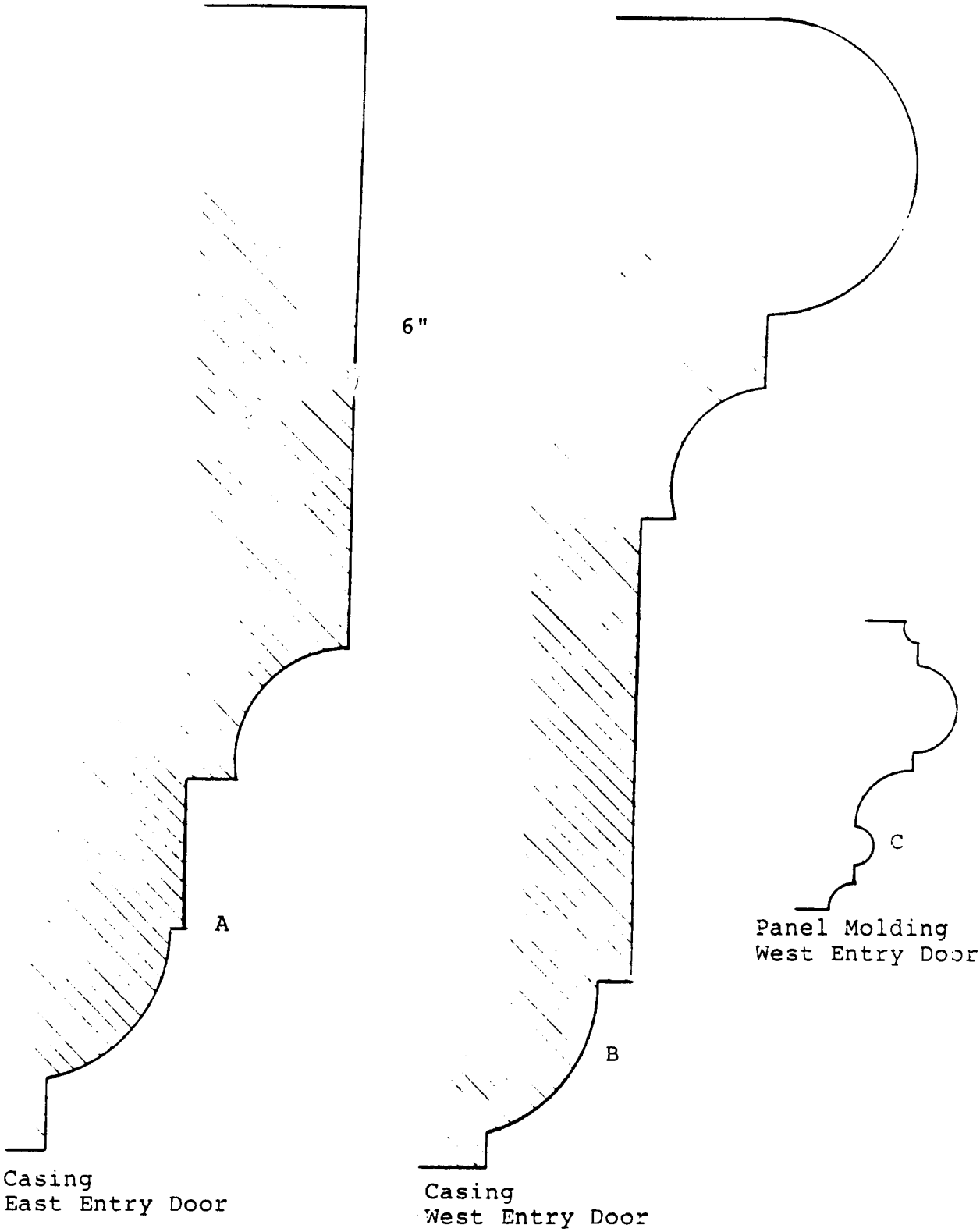
Someday the call may go out for furniture, either of the actual family, or at least of the period, and a solidly researched history of the old Penniman House will be required then.

Meanwhile, Leon Bowden and his crew are bringing the old place back to health and beauty, for the pleasure of a new century.

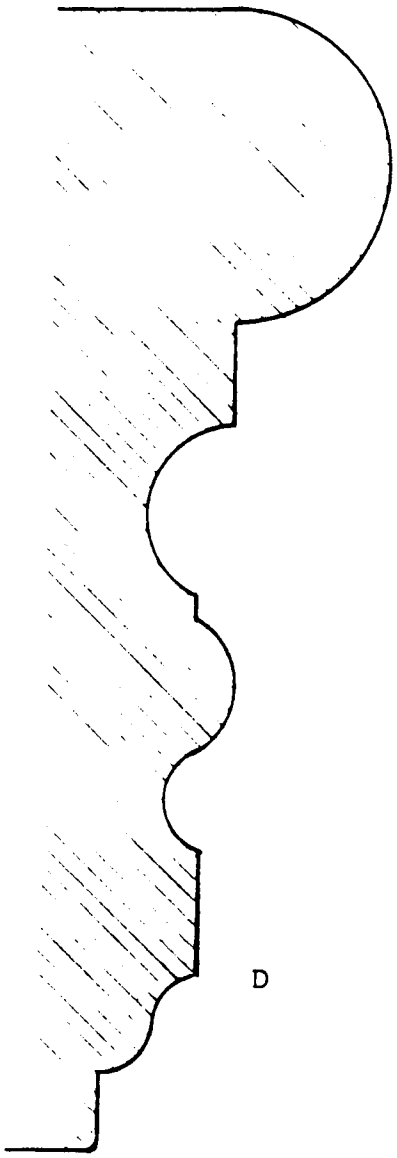
APPENDIX G.

Molding-Profile Analysis

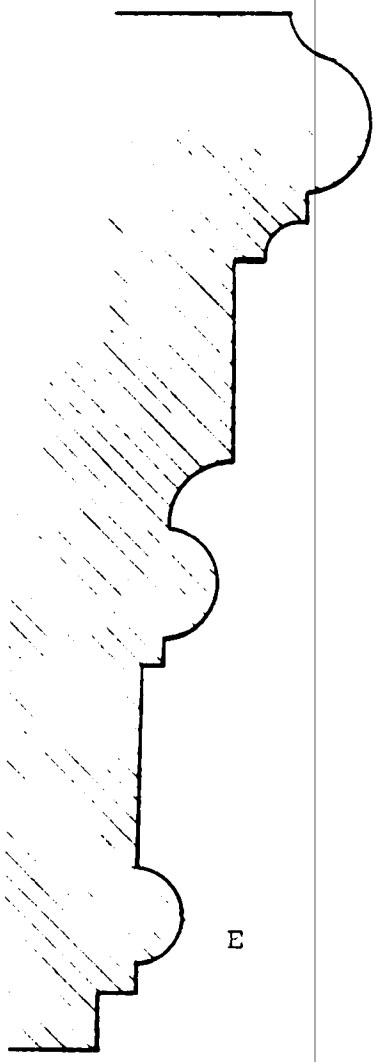
Selected Exterior Moldings



Interior Moldings
Doorway and Window Casings

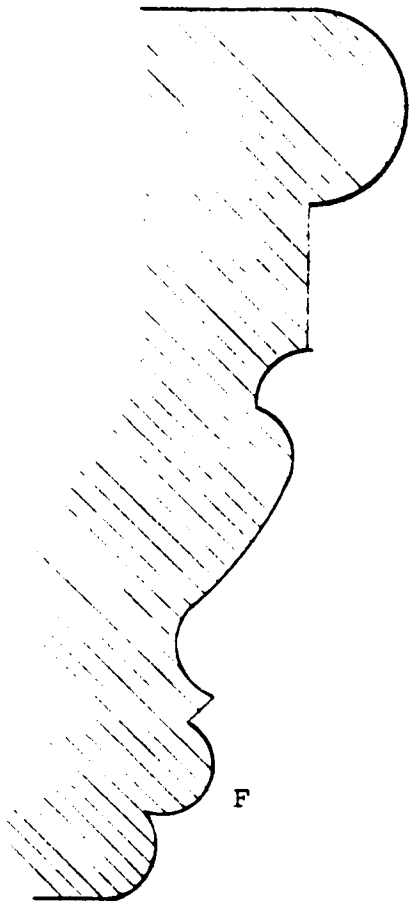


Rooms 102, 103, 202

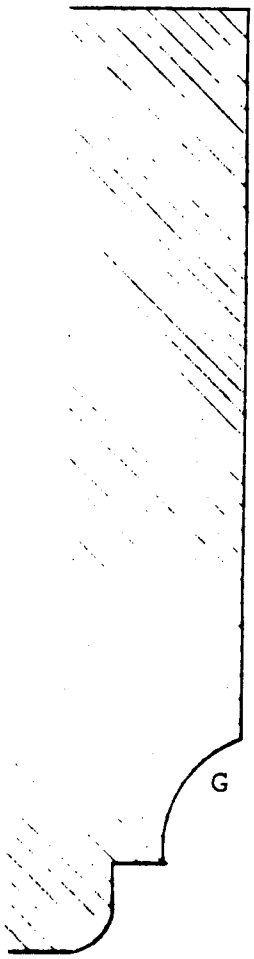


Rooms 101, 106, 203

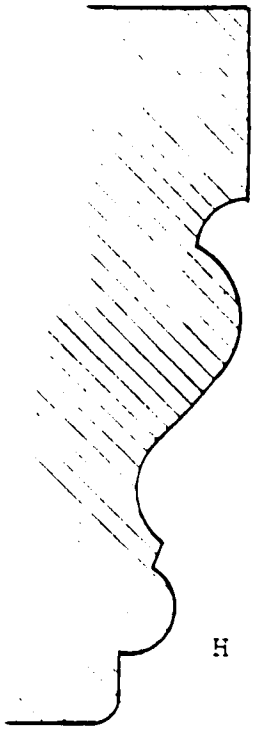
Interior Moldings
Doorway and Window Casings



Rooms 201, 204 &
Cupola

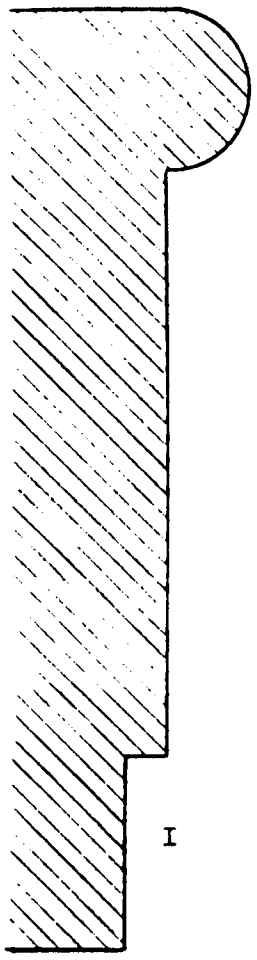


Room 206

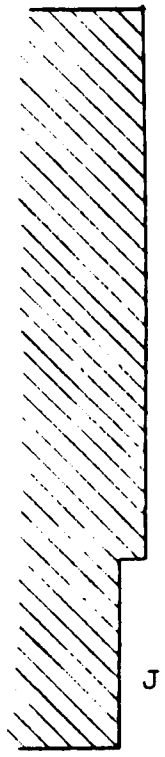


Room 205

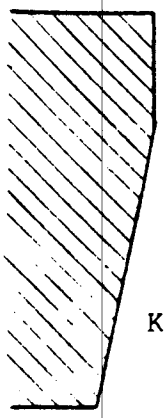
Interior Moldings
Doorway and Window Casings



Room 104

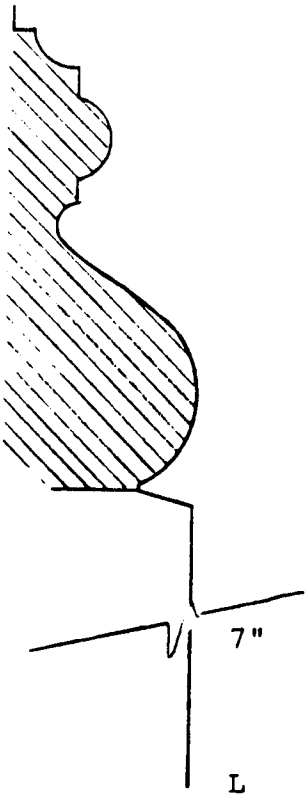


Room 105

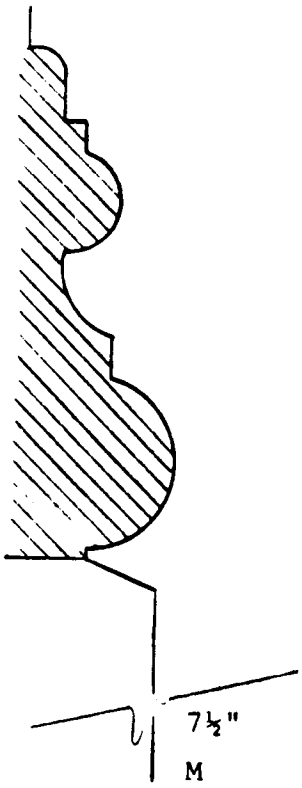


Room 107

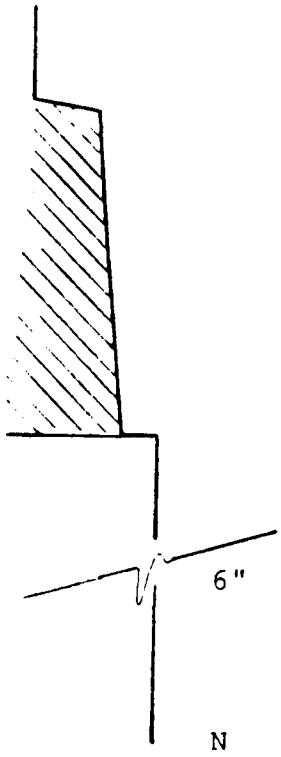
Interior Moldings
Baseboards



Rooms 101, 106, 201, 203, 204, 205, 206

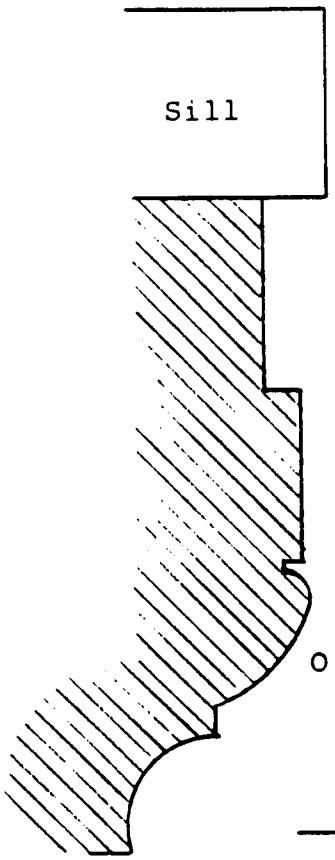


Rooms 102, 103, 202

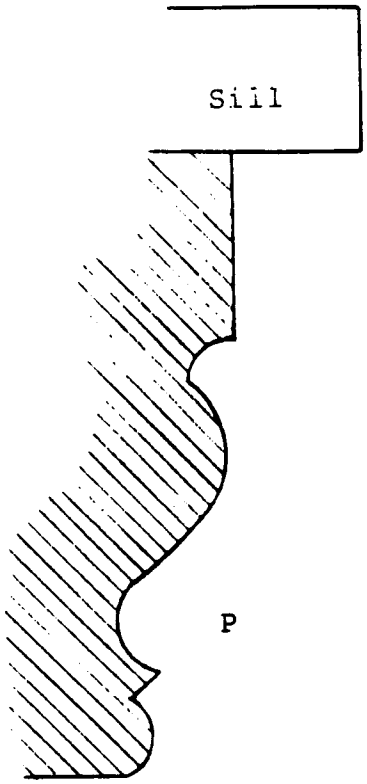


Room 107

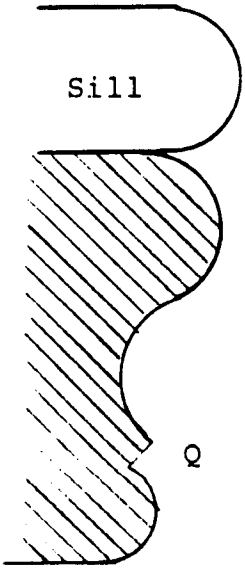
Interior Moldings
Window Aprons



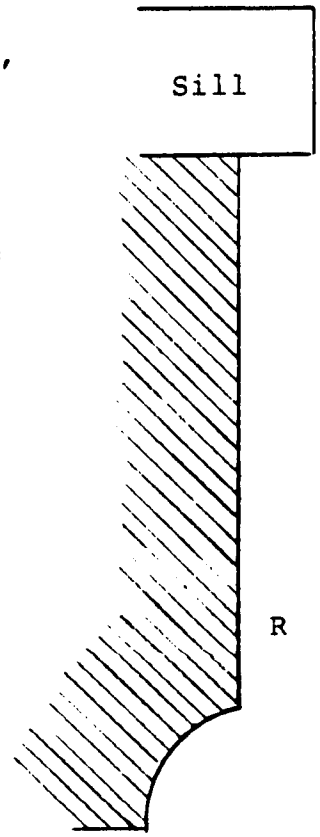
Rooms 101, 103, 106



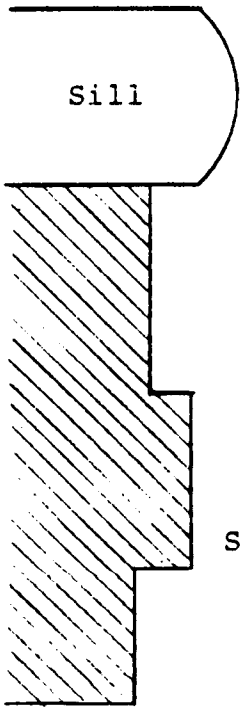
Rooms 201, 202, 203, 204



Cupola

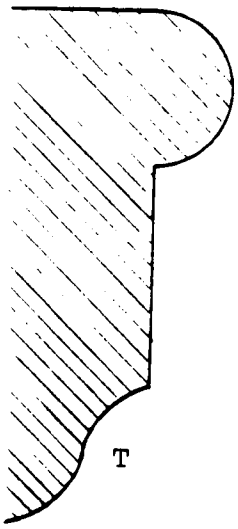


Room 206

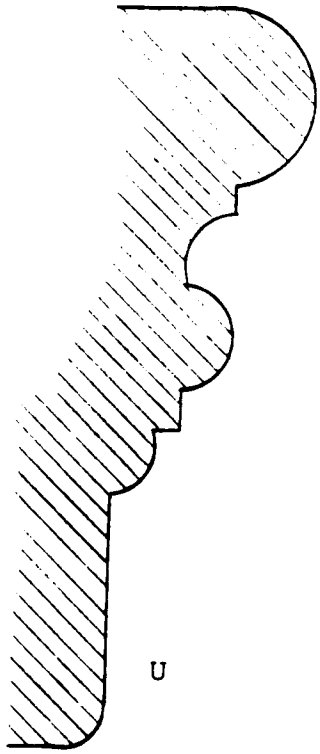


Room 104

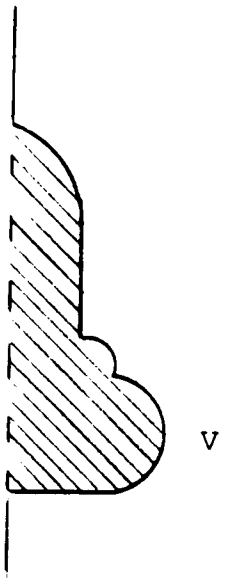
Interior Moldings
Miscellaneous



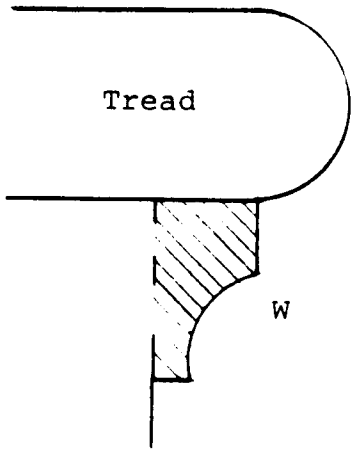
Rooms 201, 204, 206
Built-in Drawer Casing



Room 203
Inner Casing of Closet

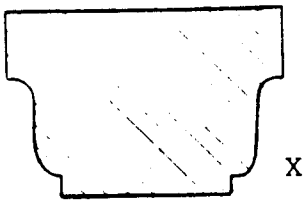


Room 104
Kitchen Sink Molding

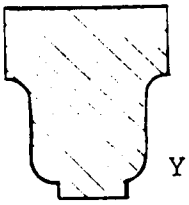


Room 102
Stair Nosing Molding

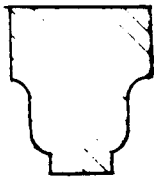
Interior Moldings
Miscellaneous



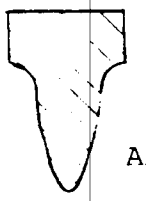
Typical first and second floor window muntin



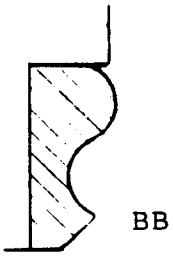
Room 103
Window Muntin
Upper Sash of
North Bay
Window



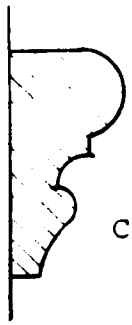
Room 001
Window Muntin



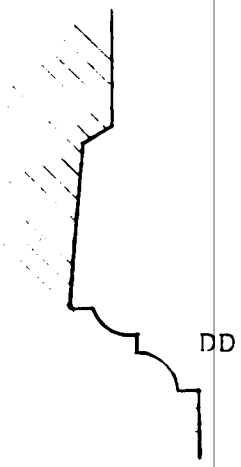
Room 301
Window Muntin



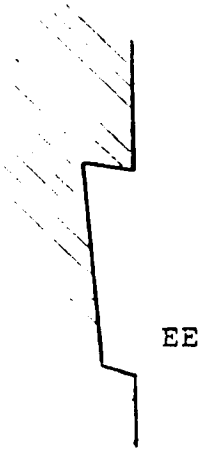
Typical first and second floor door panel molding



Rooms 201, 203
206 - window
panel molding

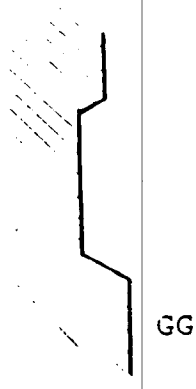


Room 105
East door -
panel molding



Room 001
East door -
panel molding

Room 001
North door -
panel molding



Room 001
South door -
molding

APPENDIX H.

Door Schedule

LOCATION	TYPE	SIZE
Room 001 East wall door	Two panels Reused	2'-2-1/2" x 6'-2"
Room 001 South wall door	Five panels Reused	2'-5" x 6'-0" x7/8"
Room 001 West wall door	Four panels Reused	2'-5" x 6'-2" x 1"
East exterior Basement door	Six panels Upper four panels glazed	2'-11-1'2" x 6'-3-1/2" x 1-3/4"
Room 101 North wall door	Four panels	3'-0" x 6'-11-3/4" x 1-1/2"
Room 101 East wall door	Four panels	3'-0" x 7'-0" x 1-1/2"
Room 102 South wall East door	Four panels	2'-8" x 6'-0" x 1-1/2"
Room 102 South wall West door	Four panels	2'-8" x 6'-0" x 1-1/2"
Room 102 West Exterior door	Four panels Upper two panels are glazed with etched glass Door has a curved top	3'-2" x 7'-3/4" x 1-3/4"
Room 102 North wall	Four panels	2'-11-3/4" x 6'-11-1/2" x 1-1/2"
Room 103 South wall	Four panels	2'-11-3/4" x 6'-11-1/2" x 1-1/2"

LOCATION	TYPE	SIZE
Room 104 South wall East door	Four panels	2'-4-1/4" x 6"-11-3/4" x 1-1/2"
Room 104 South wall Basement door	Four panels	2'-6" x 7'-0" x 1-1/2"
Room 104 South wall West door	Four panels	3'-0" x 7'-0" x 1-1/2"
Room 104 West wall Closet door	Four panels	2'-8" x 6'-11-1/2" x 1-1/2"
Room 105 North wall	Four panels	2'-4-1/4" x 6'-11-3/4" x 1-1/2"
Room 105 East exterior door	Four panels Upper two panels glazed	2'-11-3/4" x 6'-10-3/4" x 1-1/2"
Room 105 South wall	Four panels	2'-11-3/4" x 6'-11" x 1-1/2"
Room 105 West wall	Four panels	2'-5-3/4" x 6'-11-3/4" x 1-1/2"
Room 106 West wall South door	Four panels	3'-0" x 7'-0" x 1-1/2"
Room 106 West wall Closet door	Four panels	2'-9-3/4" x 6'-11-3/4" x 1-1/2"
Room 106 North wall West door	Four panels	2'-8" x 6'-11-3/4" x 1-1/2"
Room 106 North wall Center door	Four panels	2'-7-3/4" x 6'-11-3/4" x 1-1/2"

LOCATION	TYPE	SIZE
Room 106 North wall East door	Four panels	2'-11-3/4" x 6'-11" x 1-1/2"
Room 107 South wall	Four panels	2'-7-3/4" x 6'-11-3/4" x 1-1/2"
Room 107 North wall	Four panels	3'-0" x 7'-0" x 1-1/2"
Room 201 North wall	Four panels	2'-7-3/4" x 6'-8" x 1-1/4"
Room 202 North wall	Four panels	2'-8" x 6'-8" x 1-1/4"
Room 202 East wall	Four panels	2'-7-3/4" x 6'-8" x 1-1/4"
Room 202 South wall East door	Four panels	2'-8" x 6'-8" x 1-1/4"
Room 202 South wall West door	Four panels	2'-7-3/4" x 6'-8" x 1-1/4"
Room 203 South wall	Four panels	2'-8" x 6'-8" x 1-1/4"
Room 203 East wall Closet door	Four panels	2'-7-3/4" x 6'-8" x 1-1/4"
Room 204 West wall South door	Four panels	2'-8" x 6'-7-3/4" x 1-1/4"
Room 204 West wall Closet door	Four panels	2'-8" x 6'-8" x 1-1/4"

LOCATION	TYPE	SIZE
Room 204 North wall West door	Four panels	2'-8" x 6'-8" x 1-1/4"
Room 204 North wall East door	Four panels	2'-6" x 6'-7" x 1-1/4"
Room 205 North wall	Four panels	2'-8" x 6'-8" x 1-1/4"
Room 205 East wall North door	Four panels	2'-6" x 6'-6-1/2" x 1-1/4"
Room 205 East wall South door	Four panels	2'-1-3/4" x 6'-7-3/4" x 1-1/4"
Room 205 South wall	Four panels	2'-7-3/4" x 6'-7-3/4" x 1-1/4"
Room 205 West wall	Four panels	2'-7-3/4" x 6'-8" x 1-1/4"
Room 206 West wall Closet door	Four panels	2'-5-3/4" x 6'-8" x 1-1/4"
Room 206 South wall East door	Four panels	2'-2" x 6'-7-3/4" x 1-1/4"

APPENDIX I.

Finishes Analysis

A. Introduction

A preliminary paint study for the exterior of the Captain Edward Penniman House was prepared during the summer of 1979, for the purpose of writing specifications for its repainting. At that time, paint samples were removed from the house and analyzed, and the colors of the house's ca.-1890 color scheme were matched.[1] During the preparation of this historic structure report, these samples were reviewed again, and some additional samples were taken for study.

B. Historical Documentation

Historical documentation for the exterior paint colors on the Captain Edward Penniman House is scant. Captain Penniman's Accountbook, under the section titled, "Expenses in Building a House," contains several entries about the paint purchased when the house was built.

On September 15, 1868:

40 4/5 gallons Paint oil	$43.09
100 lbs. metallic paint at 5	$ 5.00
100 lbs. white lead at 15	$15.00

On December 7, 1868:

Paid J. Young for varnish and paint	$ 8.50
Thomas Nickerson for Painting Outside House (8 days)5	$21.60

These entries give no indication of whether these paints were used on the exterior or interior of the house. Perhaps the paints paid for on the same day that Nickerson was paid for doing the exterior painting were used for that exterior painting. No indication of paint color is given in these entries. An entry at the end of Captain Penniman's Journal, dating from about 1880, states "Paint on House, Black, Yellow and Umber (Lead White)." It is an isolated entry and contains no information about the portions of the house that were painted these colors.

The historic photographs of the house are useful for identifying the polychromatic paint schemes. For example, in the earliest photograph of the house ca. 1880, the front door is painted a light color; in the ca.-1890 photographs, it is painted a dark color. When combined with the colors found in the paint samples, the historic photographs can identify the elements that were painted the same color.

C. Physical Evidence

In 1964, when the exterior of the Penniman House was restored, the woodwork--clapboards, trim, doors, and windows--were chemically stripped of their historic paint. The wooden shingles on the roof also were removed and replaced at this time. Since no paint samples were taken prior to the stripping of the exterior surfaces, little evidence remains for identifying the house's historic paint colors.

Systematic sampling from the exterior architectural fabric--the standard method for conducting a paint study--thus was not possible on this building. Rather, sampling locations were limited to the areas that had escaped chemical stripping. These areas were few in number, and their naturally protected locations frequently resulted in their not being painted every time the house was repainted. Hence, they do not always contain a full layering sequence. Less than 50 paint samples were taken from the exterior of the building, and more than half of these samples do not contain full layering sequences of historic paint.

Representative samples from the different architectural elements were selected, and their paint-layering sequences recorded.

D. Conclusions

Examination of these paint samples revealed that the house was originally painted light brown. The clapboards were a slightly darker brown (Munsell no. 10YR 5/2) than the trim (Munsell no. 10YR 6/2).[2] The exterior doors of the house also were painted light brown, the same color as the clapboards.[3] When the blinds were stripped in 1964, all of their historic paint was destroyed. In the earliest photograph of the house they are shown painted a dark color, probably either dark brown or dark green, based on common practices of the day. The window sash also were stripped in 1964. They appear to be painted a dark color in the early photographs, probably black, again according to custom. The different-colored horizontal bands of roof shingles in the earliest photographs of the house suggest that the roof was painted originally. Since all of the historic roof shingles were removed and destroyed in 1964, the only source for the early roof colors was the lightning rod brackets.[4] The first layer of brown paint on the brackets is Munsell no. 7.5YR 3/2; the first layer of red paint is Munsell no. 5R 3/4.

The house was repainted with the original color scheme once, ca. 1875. This scheme is seen in the ca.-1880 photograph of the house (Ill. 8). Around 1885, the color scheme apparently was changed. The clapboards were painted yellow, the trim was painted white, and the doors were painted black.[5] The exception was the east basement door, which was painted the same color of yellow as the clapboards. The blinds may have been painted black, to match the doors; the sash remained black. A fourth repainting occurred ca. 1890. It was similar to the ca.-1885

scheme: the clapboards were painted yellow (Munsell no. 10Y 8.5/4; the trim was painted white (Munsell no. N 9.0/; and the doors and probably the blinds were painted dark green (Munsell no. 2.5BG 2/4). The sash remained black. The roof shingles continued to be painted red and brown. It is probably this paint scheme that is seen in the series of ca.-1890 photographs of the house. This scheme remained on the house through the early years of the 20th century.

During the 20th century, the Penniman House continued to be painted yellow, with white trim and dark-green blinds. The color of the yellow paint used on the clapboards was darker than during the 19th century. The exterior doors were painted yellow, rather than dark green. The roof shingles continued to be painted brown and red, but they were not painted with the same frequence as the other exterior surfaces of the house.

Chemical analysis of the paint samples, primarily spot-testing with sodium sulfide, revealed that most of the historic paints used on the house were lead-base oil paints. The most obvious exception is the white primer, used on all of the exterior woodwork except the shingles. This primer does not react positively when tested with sodium sulfide. It appears to be a zinc-base paint. The paints applied to the house after the 1964 restoration work do not react positively to sodium sulfide, either. They are modern oil-base paints that do not contain any lead.

Most of the paint layers on the lightning-rod brackets do not react positively to sodium sulfide. The paint on the brackets was applied prior to 1962: in the HABS photographs taken of the house that year, the lightning rods have been removed. Only the first paint layer in the samples from the brackets appears to be a lead-base. The other paint layers are either zinc-base paints or stains. The thickness of the layers suggest they are paints, rather than stains.

In 1964, when the exterior of the house was restored and repainted, Clifford Pearce claimed to have painted the house its original colors. He says the following about how he documented the paint colors:

> Research is being done on original colors with members of the Penniman family still resident here, who remember paint colors fifty and more years ago, and the new colors will follow the original in so far as can be determined.

He goes on to say:

> Research, experimentation, and exploration have been used in determining colors to restore the house to an as new condition. If the sensitive eye finds the effect gaudy, seashore officials can disclaim responsibility, since it is their task only to make it authentic, not aesthetic.

> Specifications in English, but probably translated from French, were found in the house, and other papers disclosed information on colors. The roof has alternating courses of Indian Red and tobacco brown, strong colors, as are the deep yellow of its clapboards, the traditional dark green of its wing shutters, and brilliant white of its dentils and quoins.[6]

The original specifications for the house as they exist today contain no information about paint. Since it appears that several of the last pages of the specifications are missing, Pearce may have seen portions of them that no longer exist. However, because he does not quote them, and because the original color on the house--as revealed by examination of actual paint samples--are markedly different from the colors Pearce painted the house, this seems unlikely. Rather, it appears that he based his choice of paint colors on the memories of the Penniman family, since the colors that he selected were those on the house during their lifetime.

The restoration paint colors selected for the exterior of the Penniman House represent the ca.-1890 color scheme. They are identified here in Section F. The historic finishes for the interior are cited in Section G.

E. Other Information Gained

In addition to identifying the paint-color schemes for the exterior of the house, comparison of the paint-layering sequences from the different architectural elements was useful for dating several alterations that were made to the house. The existing east exterior door, which is not the same door as shown in the historic photographs, has only seven layers of paint on it. The first paint layer is the darker yellow paint, also found on the clapboards and basement door and comparatively dated to ca. 1920.[7] The small brass plates mounted on the jambs of the west exterior doorway have only one layer of light brown paint under them, indicating that they were installed at the time the house was built.[8] Other small alterations also were made to the house. However, the extensive paint removal in 1964 has precluded the use of paint analysis to help date these alterations.

NOTES

1. Andrea M. Gilmore, Captain Edward Penniman House - Exterior Finishes Study, North Atlantic Historic Preservation Center, 1979.

2. Paint samples CACO 77 P005-07, P136.

3. Paint samples CACO 77 P018-19.

4. Paint samples CACO 77 P137-38.

5. Paint sample CACO 77 P018.

6. Edison Lohr and F. Cliff Pearce, Historic Structures Report - Part II: Captain Edward Penniman House and Barn, pp. 4-5.

7. Paint sample CACO 77 P017.

8. Paint sample CACO 77 P133.

F. Historic Exterior Finishes

Original Paint Colors

Brick Chimney and Foundation -	Red Munsell Color No. 7.5R 3/6 None of the paint samples taken from the brick contain original paint.
Clapboards -	Light Brown Munsell Color No. 10YR 5/2 Reference paint samples: CACO 77 P005-06
Wood Trim -	Light Brown Munsell Color No. 10 YR 6/2 Reference paint samples: CACO 77 P007, P136, P139
Window Sash -	Probably Black
Exterior Doors -	Light Brown Munsell Color No. 10YR 5/2 Reference paint samples: CACO 77 P018-19
Blinds -	Probably Dark Brown or Dark Green
Roof Shingles -	Red Munsell Color No. 5R 3/4 Brown Munsell Color No. 7.5YR 3/2 Reference paint samples: CACO 77 P137-38

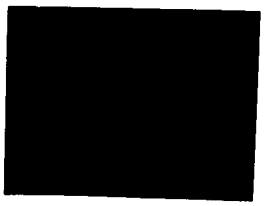
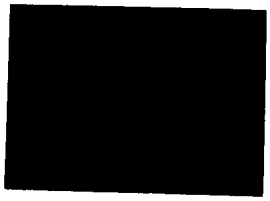
Original Paint Colors

Chimney & Foundation - Red Munsell Color No. 7.5R 3/6	Clapboards - Light Brown Munsell Color No. 10YR 5/2
Woodwork - Light Brown Munsell Color No. 10YR 6/2	Sash - Black? Munsell Color No. N 1.5/
Doors - Light Brown Munsell Color No. 10YR 5/2	Blinds - Dark Brown or Dark Green?
Roof Shingles - Brown Munsell Color No. 7.5YR 3/2	Roof Shingles - Red Munsell Color No. 5R 3/4

Restoration Paint Colors (Circa 1890)

Brick Chimney and Foundation -	Red Munsell Color No. 7.5R 3/6 Same as original color.
Clapboards -	Yellow Munsell Color No. 10Y 8.5/4
Wooden Trim -	White Munsell Color No. N 9.0/
Window Sash -	Black Munsell Color No. N 1.5/
Exterior Doors and Blinds -	Dark Green Munsell Color No. 2.5 BG 2/4
Roof Shingles -	Red Munsell Color No. 5R 3/4 Brown Munsell Color No. 7.5YR 3/2 Both same as original colors.

Restoration Paint Colors

 Chimney & Foundation - Red Munsell Color No. 7.5R 3/6	Clapboards - Yellow Munsell Color No. 10Y 8.5/4
Wooden Trim - White Munsell Color No. N 9.0/	 Window Sash - Black Munsell Color No. N 1.5/
 Doors & Blinds - Dark Green Munsell Color No. 2.5BG 2/4	 Roof Shingles - Red Munsell Color No. 5R 3/4
 Roof Shingles - Brown Munsell Color No. 7.5YR 3/2	

G. Historic Interior Finishes

Rooms 001 and 002

Floors - Unfinished

Walls - Finish: Whitewash

Reference paint sample:
CACO 77 P187

The plastered walls at the top of the basement stair were originally painted with the same paint as was used on the plaster walls in the kitchen.

Ceiling - Finish: Whitewash

Reference paint sample:
CACO 77 P188

Woodwork - Finish: Gray w/blue and orange pigment particles

Munsell Color No. 10B 7/1

Reference paint sample:
CACO 77 P191

The woodwork at the top of the basement stair was grained to match the woodwork in the kitchen.

Room 101

Floors - Unfinished, carpeted

Reference paint sample:
CACO 77 P043

Walls - Finish: Wallpaper

See Illustrations 55-57

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P042

Woodwork - Finish: white, lead-base, oil paint

Munsell Color No. 9.5/

Reference paint samples:
CACO 77 P037-40

Hardware - The metal stovepipe cover painted gold.

Reference paint sample:
CACO 77 P162

Room 102

Floors - Unfinished, carpeted

Reference paint samples:
CACO 77 P154-55

The stair treads and risers were painted white, matching the other woodwork in the room.

Walls - Finish: Wallpaper

No documentation for this wallpaper has been found.

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P051

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P045-47

The mahogany stair newel and balustrade were stained and lacquered.

Room 103

Floors -	Unfinished, carpeted
Walls -	Finish: Wallpaper See Illustrations 74-76, 78-79
Ceiling -	Finish: Ceiling Paper See Illustrations 78, 80
Woodwork -	Finish: White, lead-base, oil paint with some of the moldings picked out with a gold paint made from a mixture of size and bronzing powder. Munsell Color No. 2.5YR 9/2 Reference paint samples: CACO 77 P031-33
Hardware -	The stovepipe cover was painted gold in the same manner as described above, in "Woodwork."

Room 104

Floors - Finish: Stained and shellacked. The original floor finish has been covered over with two layers of modern paint.

Reference paint sample:
CACO 77 P061

Walls - Finish: Off-white, with a visible dispersion of blue pigment particles; lead-base, oil paint.

Munsell Color No. 10Y 8.5/1

Reference paint sample:
CACO 77 P063

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P054

Woodwork - Finish: Oil and yellow varnish, except on the doors, which were grained. Most of the woodwork in the room has been covered over with two layers of modern paint.

Reference paint samples:
CACO 77 P055-56

Room 105

Floors - Finish: Stained and shellacked. The original floor finish has been covered over with three layers of modern paint.

Reference paint sample:
CACO 77 P069

Walls - Finish: Off-white, with a visible dispersion of blue pigment particles; lead-base, oil paint.

Munsell Color No. 2.5Y 8.5/2

Reference paint sample:
CACO 77 P068

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P156

Woodwork - Finish: Oil and yellow varnish, except on the doors, which were grained. The woodwork has not been overpainted.

Room 106

Floors - Unfinished, carpeted.

The floor in the dining room is presently covered with a modern oak floor.

Walls - Finish: Wallpaper

See Illustration 100

In the closet the plaster walls and wooden shelving were painted: Munsell Color No. 10YR 8/4.

Ceiling - Finish: Ceiling paper

See Illustration 56

Woodwork - Finish: oil and yellow varnish, except for the doors, which were grained. The woodwork has not been overpainted.

Room 107

Floors - Finish: Stained and shellacked. The pantry floors have been covered over with two layers of modern paint.

Reference paint samples:
CACO 77 P083, P160

Walls - Finish: Salmon with a visible dispersion of orange pigment particles; lead-base, oil paint.

Munsell Color No. 10YR 8/4

Reference paint sample:
CACO 77 P078

Ceiling - Finish: White calcimine paint

Woodwork - Finish: Salmon, with a visible dispersion of orange pigment particles; lead-base, oil paint.

Munsell Color No. 10YR 8/4

Reference paint sample:
CACO 77 P161

The edges of the shelves are grained and have not been overpainted.

Room 201

Floors - Unfinished, carpeted.

Walls - Finish: Wallpaper

No documentation for this wallpaper has been found.

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P090

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P086-88

Room 202

Floors - Unfinished, carpeted

Walls - Finish: Wallpaper

No documentation for this wallpaper has been found.

Ceiling - Finish: White calcimine paint, as in the first-floor hall (Room 102).

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P167-80

The mahogany stair newel and balustrade around the stair opening were stained and lacquered.

Room 203

Floors - Unfinished, carpeted

Walls - Finish: Wallpaper

See Figures: 102-04

Although not the original wallpaper, the wallpaper presently hanging on the walls in this room dates to the restoration period.

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P096

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P093-95

Room 204

Floors - Unfinished, carpeted

Walls - Finish: Wallpaper

See Figure 119

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P102

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P099-100

All of the doors as well as the two built-in drawers in Room 204 are grained. The graining has not been overpainted.

Room 205

Floors - Unfinished: perimeter of the room contains no carpet tack holes.

Walls - Finish: Off-white, with a visible dispersion of blue pigment particles; lead-base, oil paint.

Munsell Color No. 2.5Y 8.5/2

Reference paint samples:
CACO 77 P173-74

The oil-cloth-type wallpaper presently on the walls of the back stair and Room 205 dates to the restoration period, and should be conserved.

See Illustration 125

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P106

Woodwork - Finish: white, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P103, P105

All of the doors in Room 205 are grained; they have not been overpainted.

Room 206

Floors - Unfinished, carpeted

Although there are tack holes around the perimeter of this room, indicating the floor was originally carpeted, the floor is covered with five to six layers of paint. The first layer of gray paint contains a visible dispersion of orange pigment particles, and, although not original, more than likely dates to the historic period.

Walls - Finish: Wallpaper

No documentation for this wallpaper has been found.

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P113

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P111-12

All of the doors and the built-in drawers in Room 206 are grained.

Room 207

Floors - Unknown. The original bathroom floor was replaced when the current bathroom fixtures were installed.

Walls - Finish: Off-white, with a visible dispersion of blue and orange pigment particles; lead-base, oil paint.

Munsell Color No. 10YR 9/1

Reference paint samples:
CACO 77 P140-45

Ceiling - Finish: White calcimine paint

Woodwork - Finish: grained and varnished. The grained and varnished woodwork in the bathroom has been covered over with two layers of modern paint.

Attic Stair

Floors - See Woodwork, below.

Walls - Finish: Off-white, with a visible dispersion of blue and orange pigment particles; lead-base, oil paint.

Munsell Color No. 10YR 9/1

Reference pant sample:
CACO 77 P149

Ceiling - None.

Woodwork - Stair treads and risers were painted the same color as the walls.

Room 302

Floors - Unfinished, no evidence of carpeting.

Walls - Finish: Wallpaper

No documentation for this wallpaper has been found.

Ceiling - Unfinished; does not appear to ever have been painted. If it was painted with calcimine paint at one time, it has been washed off.

Woodwork - Finish: Gray, lead-base, oil paint

Munsell Color No. 10YR 8/1

Reference paint samples:
CACO 77 P151-52

Cupola

Floors -	Unfinished Reference paint sample: CACO 77 P185
Walls -	Finish: Off-white, with a visible dispersion of orange pigment particles; lead-base, oil paint Munsell Color No. 2.5Y 8.5/2 Reference paint sample: CACO 77 P179
Ceiling -	Same as walls Reference paint sample: CACO 77 P186
Woodwork -	Finish: White, lead-base, oil paint Munsell Color No. N 9.0/ Reference paint samples: CACO 77 P182-83

Historic/Restoration Paint Colors

Woodwork: Room 001 Munsell Color No. 10B 7/1	Woodwork: Room 101 Munsell Color No. N 9.5/
Woodwork: Rooms 102, 201-204, 206, Cupola Munsell Color No. N 9.0/	Woodwork: Room 103 Munsell Color No. 2.5YR 9/2
Plaster: Room 104 Munsell Color No. 10Y 8.5/1	Plaster: Room 105, Cupola Munsell Color No. 2.5Y 8.5/2
Plaster: Room 106 Closet, Room 107 Munsell Color No. 10YR 8/4	Plaster: Room 207, Attic Stair Munsell Color No. 10YR 9/1

Woodwork: Room 302 Munsell Color No. 10YR 8/1	

APPENDIX J.

Plaster and Mortar Analysis

Plaster and mortar samples from the Penniman House were analyzed to help detect any alterations that had been made to the structure, and to determine appropriate restoration mixes. Samples were analyzed according to the plaster/mortar analysis procedures developed by the North Atlantic Historic Preservation Center. From this analysis, the sand type, finish color, and filler content of the plasters and mortars were identified. Mortar and plaster mixes also were determined.

A. Plaster

Since virtually no alterations have been made to the Penniman House that required replastering, sampling was limited to deteriorated areas of plaster where small samples could be easily removed. These areas included:

Sample No.	Sample Location
CACO 77 M001	Room 104 - Kitchen Ceiling
CACO 77 M002	Room 302 - Attic Room Ceiling
CACO 77 M003	Room 001 - Basement Room Walls
CACO 77 M004	Room 401 - Cupola Ceiling

All of the plaster is applied to sawn wooden lath, which is secured to the vertical studs with cut nails. The plaster is a two-coat plaster, varying in thickness from three-eighths to one-half of an inch. The specifications for the house state:

> All the rooms, walls, closets, and stairways, as also the observatory and a room in the back loft to be lathed and plastered. The laths to be of a good quality free from sap stained knots. Plastering, the first coat to be a common brown coat of lime, sand and hair in proportions to make a strong mortar, and to be put on to a good thickness.

The mix of the plaster in the Penniman House was one part lime/two parts sand. The sand used for the plaster is a light gray/tan. The plaster contains virtually no fines, so the matching of a fines color proved impractical. The plaster does, however, contain clumps of reddish-brown hairs half an inch long, which appear to be cow hair.

B. Mortar

The mortar samples analyzed revealed more variation than in the plaster samples. The mortar samples were taken from the following locations:

Sample No.	Sample Location
CACO 77 M005	Courtyard Retaining Walls
CACO 77 M006	Foundation Interior, West-Wall Rubblestone
CACO 77 M007	Foundation Interior, West-Wall Granite
CACO 77 M008	South Chimney Base

The mortars from the courtyard retaining walls and the foundation walls are natural-cement mortars, containing three parts natural cement/four parts sand. The foundation-wall mix is slightly weaker--two parts natural cement/five parts sand. The sand used for these mortars is tan in color. The color of the fines most closely matches the Munsell Soil Color Chart number 10YR 7/2.

The mortar from the base of the chimney is a sand and portland-cement mix. The base of the chimney was built sometime after 1940 when the coal-fired, hot-air furnace was removed. The mix of the chimney mortars is two parts portland cement/five parts sand. The sand is light tan in color; the fines most closely match the Munsell Soil Color Chart number 10 YR 7/1. Mortar samples were not taken from the tops of the chimneys because they have been completely rebuilt, as well as recently repainted.

The data from which this summary was prepared is on file at the North Atlantic Historic Preservation Center, and is available for further study.

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